

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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WITH 11 SUPPLEMENTARY PAGES,
INCLUDING 3 COLOR PLATES.

THE WINSLOW HOMER PICTURES.



NO American artist, it is needless to say, is more interesting and original than Mr. Winslow Homer; but in his later work he has shown a mastery of color, a vigorous realism and a sympathy with the wilder aspects of nature, which should place him, in spite of some inveterate faults, in the very front rank of living painters. We referred, in our notice of the Union League Club's Exhibition, to his painting, "Eight Bells," which was the most important figure piece displayed there. Our illustration is a direct photographic reproduction from the picture, carefully finished on the plate. It is impossible, however, to convey an adequate notion of the painting without giving some account of its color. The reader

must conceive the figures and the part of the rigging and bulwarks shown as painted in warm brownish tones, while the sea is full of those strange blues and greens and purples, which no painter, not even Turner, has ever before attempted with anything like the same degree of success, to reproduce.

As a colorist, Mr. Homer stands quite alone. His nearest neighbor on that side is Delacroix; but the latter used color decoratively, while Homer is intensely realistic. In the little exhibition of paintings now open at Reichard's gallery, the "Moonlight Dance," or "Summer Night," as it is also called, may be compared to a chapter out of Tolstoi, for the force with which it brings before us the dramatic movement of the scene. Two young women are waltzing on a platform built on a ledge of rocks above the sea. A little distance out is a reef, over which one great wave has passed without breaking, while another following is thrown up in col-

umns of spray, which come just behind the dancers and seem to participate in their motion. A full moon, high up in the sky and not visible in the picture, shines on the water between the reef and the shore and on the swelling ocean beyond. The platform is in the shadow of the house to which it belongs, but is lit from its window.

Between the two lights is a shadowy group of persons on the rocks, which seems to us an impertinence, as they take no part in the action, but are there as mere spectators. Indeed, to our own taste, this superb moonlight scene would be much more impressive if the figures in the foreground also were left out. Their commonplace forms and commonplace action seem to us in positive discord with the sublime quiet of the night. The other pictures at Reichard's are, "Lowering the Life-Boat," which may be described as a pendant to the "Eight Bells," being similar in composition and color; "Winter



"EIGHT BELLS." DIRECT PHOTOGRAPH FROM THE PAINTING BY WINSLOW HOMER.

(BY PERMISSION OF THE OWNER, MR. THOMAS B. CLARKE.)

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on the Maine Coast," surf dashing in on snow-covered rocks, and "After the Storm," an excellent study of wave forms. In all of these the essential elements are the same—realistic color, bold treatment, and success in dealing with the motion of great masses of water.

PAINTINGS BY MR. J. ALDEN WEIR.

THE two dozen pictures by Mr. J. Alden Weir, on exhibition at the Blakeslee galleries, on Fifth Avenue, show that, if he has not definitely taken his stand among the Impressionists, it is not for want of ability to do what most of the school aim at. The public has become more or less familiar of late with the cold blues and purples, the abnegation of handling, of detail and of finished drawing which characterize the school. But Mr. Weir is the first among Americans to use impressionistic methods and licenses successfully. He really obtains that atmospheric quality, that out-of-doors look which a considerable number of his French comrades have attained from the start. As soon as the eye gets accustomed to the bluish tone, his pictures are seen to be, within their limits, faithful transcripts of nature. And one does not need to stand more than a reasonable distance away from them to understand what the painter was aiming at. In a word, they are thoroughly good examples of the school—so good that we feel certain Mr. Weir will yet go farther and do better. The most striking is the picture of an old quarryman "Drilling Rock." His blue blouse, in accordance with one of the unwritten laws of the school, is made the keynote of the color harmony. The foliage behind him is very rudely indicated; but the rocks on which he is sitting are as well drawn as need be. "Evening," a grass-grown road, deeply shadowed in the foreground and flecked with sunshine in the middle distance, is one of the strongest of the landscape studies, of which other effective examples are "In the Pasture Lot," a corner of an irregular, hilly field; "November," a sketch of cold, purple, leafless woods, and "In the Field," a very good study of bowlders. In "Nasturtiums," a portrait of a young lady in blue holding a bunch of the flowers, the correctness of such relations as are given hardly makes up for the lack of characterization; and in "The Christmas Tree," the painter's determination to paint everything blue has produced a distinctly false "impression."

THE NEW CENTURY CLUB BUILDING.

THE new building of The Century Club is of rather insipid Italian Renaissance design and overloaded with cheap ornament. The architects, Messrs. McKim, Meade & White, have in several recent buildings of theirs shown a predilection for this style, which is one peculiarly hospitable to shams. They might make more, however, than they do of one of its most ornamental features—the use of incrustations of colored and veined marble. These in good Italian examples are used not only liberally but artistically, as a sort of architectural jewelry, care having always been taken to contrast or harmonize the colors and to dispose the veins or other markings so that they bear some relation to the principal lines of the building. But, in the new Century building and in the Madison Square Garden, which is by the same architects, variegated marbles are used with no more care or judgment than if they were slabs of brown stone. It really looks as if all choice in the matter had been left to the proprietors of the marble-yard, and the result in both cases is deplorable. The interior of the new club house, however, is elegant, and in the main sensibly designed. The rooms will probably be more comfortable in summer than in winter, as there is abundant provision for draughts, but, at any rate, there is spaciousness about the plan, which commends it at once to the New Yorker used to living in holes and corners. The principal rooms are a picture gallery in dark brown and gold; a library in blue and gold, set off by the brown of the bookcases and other woodwork, and a dining-room panelled with oak and having a traceried ceiling. The redeeming feature of the exterior is the loggia over the entrance, and one finds much to be pleased with in the generous proportions and easily understood plan of the building. The decorations are not yet finished, but will be simple and appropriate.

THE death of Emile Van Marcke, long expected, removes a once famous landscape and cattle painter who unfortunately outlived his ability to maintain his high reputation. The portrait of the artist given on another page was made by himself several years ago.

My Note Book.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



AN American Salon is proposed for New York in the spring of 1892, to be held in the auditorium of the Madison Square Garden. There is to be both a retrospective and a contemporaneous exhibition of American paintings and sculptures, and after 1892 it is proposed to have a national art exhibition which shall be for the art of America what the Salon in Paris is to the art of France. According to the scheme "a circular interior wall of light material" would be erected around the auditorium and on these paintings would be hung, and the sculptures would be placed in the intervening spaces. I can see only two possible objections to this imposing project. The first is that we have neither the pictures nor the sculptures to fill such an area, with any credit to the nation, and the second is that even if we had, no sane business man would guarantee the payment of the enormous rental of the Madison Square Garden out of the possible gate receipts from such an exhibition. It is suggested that with such a "Salon" our American painters could produce colossal canvases like those Mr. Dodge has shown at the American Art galleries, and that we might bring together all the "great" statuary and monumental work in sculpture that is being produced throughout the country. Heaven forbid! No greater misfortune could come to the art of this country than the encouragement of the production of such empty, pretentious canvases as Mr. Dodge has painted. A more unfortunate instance could not have been cited in favor of this absurd project. What we need are not larger pictures, but better pictures. As for sculpture, we have barely a dozen men in the country whose work is much above the level of that of the intelligent stone-cutter. Imagine the enormous cost of transporting to New York the tons upon tons of such Soldiers' Monuments and statues of Eminent Citizens as would pour in upon the Jury on Admission, and have to be accepted in order to make a show of any kind!

THE idea of a retrospective exhibition of American Art is excellent, and that of concentrating in one place the best work of all the art organizations is even better. But the proper place for such exhibitions would be one of the great buildings to be erected for the World's Fair in Chicago, which would be free of rent, and therefore make the enterprise practicable from a pecuniary point of view and creditable from the national and artistic standpoint. Moreover, the artists of New York and of the East generally, having now been generously honored, in the person of Mr. Henry G. Marquand, with the Art Directorship of the World's Fair, are morally bound to do all they can to make a grand success of the display there of American Art. Nothing could be more ill-advised, it seems to me, than any project tending to discount the possible attractions of the World's Fair, a national enterprise in which every city and State in the Union should be interested and help to further to the fullest possible extent. If this be true in a general way, which no one will deny, how much more so must it be in the case of New York, which, having been fairly beaten in the contest for the honor of having the World's Fair held in its Metropolis, cannot be too guarded against laying itself open even to the vaguest suspicion of ungenerous rivalry.

WHEN the church at the corner of Thirty-sixth Street and Fifth Avenue was destroyed by fire about a month ago, an immense painting of a "Head of Christ," which was on exhibition there, was burned. The artist, a Mr. Bentley, who was always present to explain the picture for the modest fee of twenty-five cents, now demands \$50,000 compensation for his loss. Some one asks me "Who is Bentley?" I don't know.

NEWSPAPER men do a great deal of free advertising for business concerns in the interest of art; but it is not well to crowd them too much. "The American Art Association" tried hard to rekindle the flickering interest in "The Angelus" nuisance, upon the return of the pic-

ture to New York, and sent paragraphs to the daily journals with piteous appeals to warn the public that the picture could be seen only for "a few more days." Not one of the newspapers responded. The fact had leaked out that one particular journal had been favored—as usual—with an advance notice of the rescinding of the order by the Treasury Department requiring duty to be paid upon the picture. The notice did not appear in that journal, it is true, because the editor did not think it much in the nature of "news"—the item was published in *The Art Amateur* last month. But the intention of the enterprising managers leaked out all the same, and the return of "The Angelus" was passed over in gloomy silence.

IF it be a fact, as seems probable, that some of the picture-dealers are peculiarly interested in the forthcoming sale of the Seney paintings, whatever they may realize from it will hardly compensate the trade as a whole for the stagnation caused in the picture market by the announcement of such a general unloading upon the public. The sale may be straightforward and "without reserve," but it will be difficult to make buyers believe it, with the recollection of the extraordinary revelations that followed similar promises, by the same managers, preceding the Mary J. Morgan and the Probasco sales. Weeks after the dispersion of the Morgan pictures, *The Art Amateur* published a list of seventeen of the most important canvases in the collection which had been "bought in," for the aggregate sum of \$58,550, and secretly stored in the Lincoln Safe Deposit Company, to be disposed of at private sale. This was about four years ago; yet some of these same seventeen pictures remain unsold. Tissot's "In the Louvre," for instance, which was "bought in" for \$1600, figures in the present Seney "collection."

AGAIN. After the dispersion of the Probasco collection, it was charged and never disproved, that before the sale a check for \$100,000 had passed from a member of "the American Art Association" to Mr. Probasco. The receipts from the auction ostensibly were \$168,920. It is beyond denial that some of the pictures were sold long after the auction. Others are probably unsold up to the present day. Under which of these classifications belongs Breton's "Colza Gatherers," which was ostensibly sold for \$16,000, I do not know. I do know, however, that more than a year after the "sale" the picture was still in the possession of a member of "the American Art Association," who lent it to the Union League Club exhibition of January, 1888. These are undeniable facts. That Meissonier's "Bowl Playing in the Fosse at Antibes," knocked down at the Secrétan sale for about \$10,000, up to a very recent date belonged to a member of "the American Art Association," of course may only be a coincidence. Be this as it may, is it not reasonable to ask why Mr. Seney, a very shrewd business man, as is well known, should "buy" expensive pictures by wholesale and take the risk of throwing them upon the market at auction, "without reserve," unless he has a clear understanding with the dealers that they will "protect" them in case of need?

MILLET's famous "Man with the Hoe" has been sold to Mr. Charles Crocker, of San Francisco, who has also bought Corot's splendid "Dance of the Nymphs," which was in the De Foer sale of 1887. Mr. W. F. Slater's Corot, from the same collection, which generally goes by this same name, has always been known in Paris as "Nymphs and Fauns."

THE forthcoming sales of Mr. Seney and of Mr. Ives naturally have affected the markets, both in regard to pictures and Oriental art objects. Few collectors seem willing to buy of the dealers just now, for they hope to find bargains in the auction room. They will probably not be disappointed; but they must expect to come into active competition with the dealers there, who will be heavy buyers at both of the sales. In the meanwhile, Mr. Chester Holcombe, who makes periodical visits to China and Japan in the combined interests of Messrs. Sypher & Co. and Mr. Lanthier, has arrived from Shanghai with some interesting things. He did not venture to buy very important single color porcelains, for they are held at extravagantly high prices in China just now. Among his purchases will be shown, however, a delightful little (Kang-he) amphora-shaped vase of "crushed strawberry," which is a sort of dull "peach-blow," and a vase, about four inches high, of "verdi-

gris" color—the green one sees in patches on fine "peachblow"—which is valued at many times its weight in gold. The blue-and-white specimens include a beautiful "hawthorn" ginger-jar (with wooden cover) and some choice little pieces of soft-paste. There is a splendid (Yung-ching) plaque in many-colored decoration of clouds and dragons, which has fallen to Sypher in the division of the invoice.

* *

THE beautiful old Italian painted plush hanging, contributed by Mrs. Abram S. Hewitt to the recent Exhibition of Textiles at the Union League Club (and illustrated, in part, on another page), was one of the studio properties of the painter Simonetti, who has often introduced it into his pictures.

* *

OF course there is no reasonable doubt as to the character of Mr. Graves's "Trojan," which he bought in good faith of Mr. Henry Chapman, Jr. But Mr. Garland, who owns the famous original, from the De Foer sale of 1886, which so startled Mr. Graves when he saw it for the first time, has expressed his entire willingness to have both pictures taken from their frames and submitted to any jury of connoisseurs for judgment. So far there has been no response to the invitation. By the way, I am told that Mr. Chapman's "Rembrandt," which he exhibited at the Union League Club of Brooklyn recently, cost him \$17 at a down-town picture auction. It is not every one who can pick up such bargains. Mr. Chapman is certainly the luckiest man alive in this respect. Whenever he buys some dirty, worthless-looking canvas for a few dollars, he has only to take it home and clean it up, to discover the signature of some great painter, which had escaped the scrutiny of all previous owners of the picture.

* *

THE stream of pictures by Rembrandt coming to this country, like Tennyson's "Brook," bids fair to "flow on forever." Among the many queer ones, one comes occasionally upon a really splendid painting by that master. Such, beyond doubt, is the striking "Portrait of a Man," sent here from Paris by Mr. Durand-Ruel, for the collection of Mr. George, of Epernay. Dated 1643, Rembrandt's best period, the canvas represents a resolute-looking man of thirty-seven years (as is stated on the canvas), with velvet doublet and lace collar and cuffs and broad slouched felt hat. His body is turned a little to the right; his left hand clasps a glove; his right hand rests easily upon his hip. At the Durand-Ruel galleries are also to be seen two upright panels by Van Ostade; one a "Village Inn" interior (10x11), the other a dissipated-looking fellow, with straggling beard, holding a clay pipe. There is a fine Diaz, very like a Rousseau, with its rich, overcast, but luminous sky, from a rift in which a stream of light strikes a tree in the foreground to the right of the picture.

* *

SEEN at the same dealer's was "The Music Lesson," by Ochtervelt, delightful in tone and composition. The good-looking teacher, with long fair hair under a skull cap, seated, is shown in profile to the left of the picture. A handsome blonde lady, dressed in yellow satin, which is beautifully painted, holds a violin. Before her is an open sheet of music, but she seems more interested in her master than in her lesson. On the extreme right there is a green plush-covered chair with a dog on it, both made to harmonize wonderfully with the golden brown varnish of a violin lying on the table. All these elements of color are united perfectly in tone with the cool greenish gray of the background.

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THE Seney "Meissonier"—"Bowl Playing in the Fosse at Antibes"—is one of two pictures of similar subject which were in the Secrétan sale. It was not this, but the smaller (and better) one which sold there at the higher price.

* *

IT is gratifying to learn that my references recently to the expedition of that wily Belgian painter, Mr. Jan Van Beers, against the pockets of our American buyers of old masters has caused a decided check to his operations, in Chicago, at least. It is now quite impossible that he will dispose of the "Rembrandt de Pecq" for Mr. Bourgeois, at anything like the preposterous price that was demanded for it.

MONTEZUMA.

RECENT ART EXHIBITIONS IN BOSTON.



THE first of this winter's general exhibitions was that of the very select St. Botolph Club. To be sure, the standard and regular contributors were all there, but the one of the portraitists most numerously represented and most prominently placed, was Miss Cole, the precocious

daughter of the landscapist, J. Foxcroft Cole. The lady is so much of a débutante that one cannot but regret to note suspicious marks of undue haste and forcing in her remarkable productivity. Fewer canvases better studied and worked out would have been a far more promising earnest for the future. Smartness can never atone in portraiture for want of charm and refinement. Sargent was represented by a single head of a man; but Vinton, although just returned from two years in Paris, was conspicuous by his absence. Mrs. Lilla Cabot Perry, wife of Professor Thomas Sargent Perry, of Harvard (author of "The Evolution of the Snob"), exhibited an excellent likeness of her husband intently reading, with a short pipe between the fingers holding his book—capitally characterized and vigorously brushed, but without any truth of color, sweetness or tone, as painting. Mrs. Phoebe Jenks's work has at last achieved these qualities, after prosperous years of indefatigable reproduction of the facts of children's countenances and clothes, in a little full-length of a child in this exhibition which almost reached distinction as well as refinement and harmony. The late lamented young Bunker was represented among the landscapes, as were also Jerome Elwell, the romantic Impressionist of the earlier warm, brownish style of impressionism that preceded the red and purplish variety now in vogue; Louis Ritter and George H. Woodberry, who revel in rich greens of an honesty and truth that would have delighted Daubigny himself, and Mark Waterman, years ago a New York N. A. leader, ripe with a vigor and beauty of color in wide range, putting to shame the new fad of playing on a single chord of color and that a discord. The sensation of the exhibition was a group of young girls in a garden, with gay summer hats and gowns, painted in a full down-pour of sunlight, illustrating the strength of true impressionism divorced from quackish recipes for color.

Just previous to this exhibition, the same gallery was filled by the product of one young Impressionist "enragé," only returned last Fall from some years' close association with one of the leaders in France of the new gospel of landscape, Manet. Mr. Joseph Breck is a clever painter and, when he sees fit to subdue his color to truth and break away from the conventionalism of the blue and red palette, will produce pictures equal to his enthusiasm and his talents. At present his violent possession by this fad, which he will outgrow, has rather a pathological interest for those of the art fraternity who are still sane, and for the judicious among the public, who are beginning to feel that this color-scheme is perhaps an art form of the "grippe," which may have a wide run among the painters, but which they get over, not greatly injured, after all.

The forty-third annual exhibition of the Boston Art Club again shows the predominance and promise of the new men and women entering the field. This has its disadvantages for the critics' descriptive articles, since the unknown names have no associations for their readers, and of themselves convey no notion of the character of the work. In other days one could speak of the exhibition picture of an Inness or Smillie or Alexander or Sargent with confidence that the reader understood pretty well the sort of thing that was being talked about. Now, with so many new workers without antecedents, not even the critic is quite sure that he is giving credit for characteristic qualities that are likely to be seen again, or whether he is not making too much of a happy accident. In this Art Club exhibition, for instance, of the four pictures thus far purchased by the Club, from the fund for the purpose, three are by artists whose names are yet to become known to the great world. The first is Charles H. Hayden's "Pasture Land and Hills, Plymouth, Mass." Mr. Hayden's fresh, honest color attracted attention at the St. Botolph exhibition. The one bought by the Art Club is a very solid dark green landscape, simple and open in composition, with two cows feeding in the level foreground in the rich

grass. The atmospheric effect of out-of-doors is very complete and satisfying. This picture was evidently painted from nature, not from school-recipes. The second of these canvases is by George W. Cohen, hitherto unknown to fame. It is the well-drawn and painted figure of a girl sitting in a chair under a tree. The third is a study of roses by B. Champney, familiar name and work. The fourth is, perhaps, the most brilliant thing for a small one in the entire exhibition, a powerfully original rendering of the tolerably commonplace and much-painted subject of a string of trout with the angler's rod lying across them. But how freshly caught they are! How their colors glisten and shine with their moisture, how their delicate gills are distended and their lithe little bodies twisted in their dying struggles; how solid their weight, and how true and reserved the coloring—not at all the palette of the painters of fish, but simply the hues of the poor little plain, every-day trout that are pulled out of some shady nook of an up-country brook! This prize picture is by Adelaide Palmer. But who ever heard of Adelaide Palmer before? We may be sure, though, that we shall hear of her again.

The exhibition is enriched by some masterly pictures by Thomas Eakins, of Philadelphia, Walter Shirlaw, F. Remington, Bruce Crane, Child Hassam, J. C. Nicoll, O. Toasperm and others, of New York, Henry Bacon, of Paris, C. H. Davis, R. H. Monks and like well-known artists. But the appetite for discovery among the less known has been piqued by these performances of the unknown, and the older men's work is used by the judicious visitor mainly for purposes of comparison and standard. Among the portraits, nothing is better, considering all the purposes of portraiture, and not merely the painting as painting, than the full-length of Hugo Breal—a new name—unless it be the sitting portrait by Louis Kronberg, also a new man in Boston. The first is the portrait of Carl Schurz, for a quarter of a century the conductor of the Handel and Haydn Society, whose strong German face is as familiar to Bostonians as that of the Old South clock. No one who glances at this portrait will fail to find the man exactly as he is known—after all not a minor consideration in a portrait, no matter how much merit there may be in idealizing a subject. But this is a grand picture and not merely a cold, laborious copy of line and textures. The other is the portrait of the Rabbi Schindler. Here some idealization has been indulged in, in order to heighten the dignity and repose of the work, but not beyond what is borne out well by the subject.

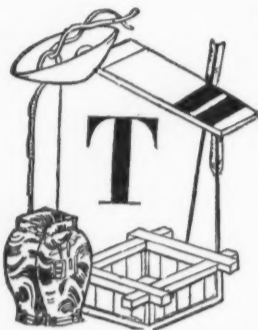
In the landscapes, the New York exhibitors mentioned and the Boston favorites of long standing, Enneking, Jerome Elwell, C. H. Davis, Mark Waterman and the rest, hold their own well. Enneking's art in high colored woods and skies has reached a very ripe ability and lost nothing of strength in its finish. Elwell's poetic dreaminess in the brown mists of twilight and moonrise at Venice or Antwerp is delicious, and practically decorative as well upon the walls, wherever it is placed, whether in gallery or home. But there are newer men, and the newer men seem to have fresher color. Arthur W. Dow strikes an unconventional note of directness and earnestness in delineating the New England landscape, and M. H. Hardwick combines with the simplicity and straightforwardness which are the excellent characteristics of the best modern school, something of the refinement in drawing and composition of the old English landscape style exemplified by Müller.

While we are thus picking out the new things and names, the surprisingly strong and bold, if not pleasant picture of a voluptuous odalisque in an Oriental interior, by Mrs. Sophie Beadelari de Paralta, who, it appears, is an acquisition to Boston art circles, must be mentioned. It might have been done by Bridgman, or more likely still by Benjamin Constant. Another striking new departure for the artist is Mrs. L. C. Perry's composition of three children under the flecks of sunshine of an orchard, done in the regulation prismatic tints of "Impressionism." If not quite successful it is a plucky attempt, and forces attention. Another curiously interesting thing is the little canvas with a crowd of everyday figures in a French market-place in their modest, but emphatic every-day color—somewhat the color of Boudin in his dock-and-shipping picture. Most important of all the exhibits of New Boston painters and painting here touched upon, however, is that of Miss S. Mary Norton—a portrait of a young lady in a laboratory. It is beautifully drawn and lighted, and brushed in with a clean, easy, assured touch. Perhaps the charge of thinness of color might be laid against it. GRETA.

The Collector.

TALKS WITH EXPERTS.

VIII.—MR. HEROMICH SHUGIO ON THE PORCELAINS OF JAPAN.



THE ceramic art, according to our Japanese traditions, said Mr. Shugio, has been practised in Japan from prehistoric times. But the earliest wares were probably only rough unglazed pottery. The use of the wheel is said to have been introduced by a priest named Giyoki as late as the year 724 of the present era, and the first glazed stoneware is said to have been made at Seto in Owari, in 1227, by Kato Sherozayemon, usually called Toshio, who brought the art from China. The first porcelain was also made by a pupil of the Chinese, Gorodayu Shonsui, who practised his art in Hizen about 1510.

"So that there is no porcelain of extremely remote antiquity?"

"I think you may say that even of Chinese and Korean wares, as to the earliest dates of which, however, there is great uncertainty. It is as certain as anything in history that Japanese porcelain does not antedate Shonsui's return from his apprenticeship in Foo-chow and King-te-Ching. He learned only the manufacture of porcelain decorated with blue under the glaze, and was forced to look to China for materials, for porcelain clay was not discovered in Japan until long after his time. Specimens still exist which are ascribed to him. Their principal merit is in the glaze, which is very soft and lustrous. Many of them are decorated with a variety of the so-called 'hawthorn,' in reality plum-blossom pattern, and his decorations are said to show, already, the naturalizing tendency of Japanese design as opposed to the more conventional treatment of natural forms by the Chinese. Toward the end of the same century, our great general Taiko ordered the leaders of his army of the famous Korean expedition to bring back with them some of the best potters of the country, at that time farther advanced in the arts than was Japan. These included many of the best potters who were established by their new masters in their provinces. Thus, porcelain-making may be said to have been born in Japan with the birth of the feudal system of society. The most celebrated factories have always, until recently, been under the patronage of the

東山製
Tozan sei.

道八
Dohachi.

Daimio or great lords who claimed the finest pieces for themselves. There was much rivalry among these aristocratic manufacturers, and we doubtless owe to the condition of things instituted by Taiko and his successors the great variety of unique and beautiful objects manufactured in Japan during two centuries and a half."

"But the art still lives in Japan?"

"Under changed conditions. We are now subject to the conditions which commerce has imposed on the rest of the world. We manufacture by the wholesale and for consumers who are not known to us. As you say, the art still lives, and if a connoisseur should demand special pieces, made for himself, he could still find artists capable of executing his wishes. But the connoisseur generally prefers to pick up old pieces which have an historic as well as an artistic interest."

"What date would you assign to the earliest procurable specimens of true Japanese porcelain, made of Japanese materials by Japanese artists?"

"The Arita factory in Hizen was the first place where Japanese materials were used about 1598. The porcelain clay was discovered in a neighboring mountain, Idzume Yama, by a Korean named Risampe. Arita ware is often called Imari ware, from the name of the nearest port. The oldest Arita or Imari ware is like Shonsui's work, decorated in blue under the glaze. There is a specimen in my collection which I think dates from A.D. 1600. The process of using enamel col-

ors over the glaze, though long practised by the Chinese, was only introduced in Japan by a potter of Imari, Higashima Tokuzayemon, in the year 1648. I have a jar in red and blue enamel on a gray ground, made in Arita in 1680; Kakiyemon also used the enamel method, and his designs showed more originality and were more in accordance with the most refined Japanese taste. Instead of covering each piece with diapers and archaic

京山製
Kiozan.

九谷製
Kutani Seism.

周平製
Shuhii.

designs, he allowed the carefully manipulated paste and soft milk-white glaze to appear, applying ornament sparingly, but with a very delicate touch. His enamels are rich and clear in tone, a purplish blue, dull red and grass green, principally. I have a bottle of his make decorated with a flowering shrub, and bamboos, plum

五良太夫
呉祥瑞造
Gorodayu Go Shonsui Tsukuru.

之
Rokuhii.

支河
流濱
Kahin Shirin.

木米造
Mokuhii Tsukuru.

and pine, birds, dragons and the bird of paradise or *Howo*, are favorite subjects of his. Tsuji Kizayemon is said to have discovered the use of seggars, the protective pieces of pottery in which the finer pieces are placed to shield them from the too great fluctuations of heat in the kiln. He was honored with an appointment as

三藏春亭
保造
Zoshuli Sampo Tsukuru.

乾山
Kenzan.

源常陸大塚
朝臣愛常
Tsuji Hitachi no Daijo Minamoto no a son aitsune.

永樂
Yeiraku.

園偕樂
製樂
Kai-raku-yen-sei.

湖東
Koto.

are signed with an assumed name, Zoshin-tei Sampo. A bowl and saucer made by him are in my present collection.

"The Nabeshima family, Daimio of Hizen, established a factory at Okawachi, where, from the same clay from which the Arita porcelains were made, a superior ware, remarkable for its quality of paste, its bluish white glaze and the orange red of its decorations, was produced for the use of the prince, private sale being prohibited. It also produced celadons, a plain sort, lighter in color than the Chinese, and a crackled sort, darker and with large black crackle. Select pieces were used

for presentation to the Imperial court and to the Shogun, and the finer sorts sometimes bear the family crest."

"Is the Nabeshima ware well known to collectors?"

"It is not as well known as it deserves to be. What is known as Hirado ware is perhaps the most admired and the best known to European and American collectors, at least, of all Japanese porcelains. But, like all those that we have been considering, it is a product of the province of Hizen and made from the same natural store of feldspathic porcelain clay in Idsumi mountain. The factory was established, or rather re-opened, by Mastura, Prince of Hirado, at Mikawachi, on the mainland. Its output, like that of the Okawachi factory, was until the restoration reserved for the use of the family of its founder. During the long period, 1740 to 1830, the Mikawachi factory has turned out the most beautiful wares in blue and white, esteemed by many beyond the best Chinese. The paste is of the finest quality, free from gritty particles. Its preparation, and that of the glaze, required many months of trituration, washing and straining. The glaze is exquisitely smooth. The blue employed in its decorations is of medium intensity, not dark and discolored like most Chinese blues, nor faint and violet tinged like that of the Nabeshima ware. The designs are of the highest artistic excellence. You may see twenty-one specimens both of white and blue and white Hirado ware in my collection. Several of them are unique, such as the Okimono or ornamental piece in white of a snake coiled about a rock, which was made in 1800, and another of a hen and chicken, of the same date. Of an earlier period is the water-jar, with a pine cone in relief on the cover, which is dated 1770. Another, decorated with clouds, willows and storks in blue, and a saucer in blue and white, with a coiled dragon in relief, looking up out of its depths, are exceptionally fine pieces, both dated 1800. They made very little but blue and white or white, at Mikawachi, yet I have a lion or "dog" of Buddha in brown porcelain and a plate in dark celadon made there, the former in 1700, the latter in 1770. Boys at play are a favorite design on the best qualities of Hirado ware, seven boys being pictured, as a rule, on the finest pieces, five on those of the second quality, and three on those of the third. Marks are little used on any of the porcelains of which we have been speaking, the principal exception to this rule being the egg-shell porcelains of Sampo. Hirado ware may be recognized by the description already given of its paste, glaze and decoration. All of the Hizen porcelains may be considered as a group having certain qualities in common. There are, or have been, about twenty factories, all in the neighborhood of Imari, of which the most celebrated are the two to which I have especially referred, that of Okawachi, producing the Nabeshima porcelains, some decorated with colored enamels, and that at Mikawachi, whose products are known as Hirado porcelains. Both of these were private kilns, which accounts for the absence of marks and for the rare beauty of the wares."

(To be concluded.)

The principal collectors of Chinese art objects in jade in this country are Messrs. Brayton Ives, Heber R. Bishop, who has the largest private collection in the world, William C. Oastler, John Harper, S. P. Avery, Charles Stewart Smith, Edward G. Low, James A. Garland, all of New York; James W. Ellsworth, Samuel M. Nickerson, Potter Palmer, of Chicago; W. T. Walters, of Baltimore; Frederick Ames, Quincy Shaw and Dr. Bigelow, of Boston. In London, the most important collection is that of Mr. Alfred Morrison; and in Paris, must be named those of Messrs. Bing, Gentian and Vicomte de Samalle. Those unfamiliar with these collections, which are, of course, inaccessible to the public, will find charming objects in jade in the collection of Mr. R. E. Moore, at the Metropolitan Museum. Such a loan collection as that brought together at one of the exhibitions of the Union League Club in New York last winter will probably never be seen again in this country, although Mr. Bishop's collection was not represented.



Nabeshima Crest.



Comb Mark.

南紀男山製
Nauki Otokoyama Sei.

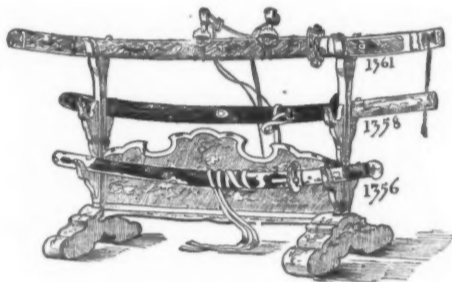
THE BRAYTON IVES COLLECTION.

FIRST NOTICE.



TRULY remarkable collection of Oriental art works is that owned by Mr. Brayton Ives, which is soon to be brought to the hammer in this city. It is especially strong in objects of porcelains, lacquers, Japanese swords and sword-guards. The books, which include some of the great-

est rarities in Americana, will be found referred to in this number of *The Art Amateur* under another head. To begin with the Japanese works, Mr. Ives is known to have been one of the earliest American collectors in the field. At a time when the whole subject of Japanese art was new to most people, he was sufficiently enlightened to pick out the best pieces, such as have never since been offered. He was one of the very few who brought both money and taste to the pursuit, when, at the close of the Japanese civil wars, the treasures of many of the daimios were dispersed. Knowing that under the feudal system the art of Japan, so far as it was not absorbed by the Buddhist monasteries and temples, might be said, without much exaggeration, to have concentrated itself on the making and ornamentation of the weapons of the ruling class, he made such a collection of swords, daggers, guards, sword-ornaments, knives and knife-handles as has not since, we believe, been equalled. We illustrate some of the finest pieces. The dress sword, formerly owned by the late



JAPANESE SWORD-RACK, IN LACQUERED WOOD.

IN THE BRAYTON IVES COLLECTION, NEW YORK.

Tycoon, still living in retirement in Japan, is of the best tempered steel, with hilt and scabbard of solid silver. The handle is ornamented with designs in relief of carp in running water, carried out in several metals, silver, gold and shakudo, the latter an alloy of a rich dark color, peculiar to Japan. The old Japanese so highly prized the sword that the rack on which the weapons reposed when not in use was frequently a beautiful piece of lacquer work. Such is the sword-rack which we illustrate, holding three magnificent examples. The second from the top is thirty-four inches long; its scabbard is ornamented with a peacock feather and birds inlaid in vari-colored metals; its hilt is of solid silver. That at the bottom is twenty-eight inches long, and is inlaid with chrysanthemum blossoms in gold. The upper one is the Tycoon sword, likewise shown separately. Among other specimens are the famous blade forged by Samojii in 1350, and blades even older; four or five "gold swords," so called—that is, not scabbard or blade wholly of gold, although such are known, (Mr. R.E. Moore owns a gold blade); a blade of solid silver, with two effigies of bronze marvellously inserted, reproducing a famous sword preserved in a Japanese temple; swords with solid silver scabbards, and several "curio swords," introducing very live snakes, dragons and other animals, real and imaginary, with startling minuteness. One notable example of this genre has a scabbard of the finest lacquer made to represent wood. The

as to try to make a cheap material resemble a more valuable one, the favorite trick of Western craftsmen.

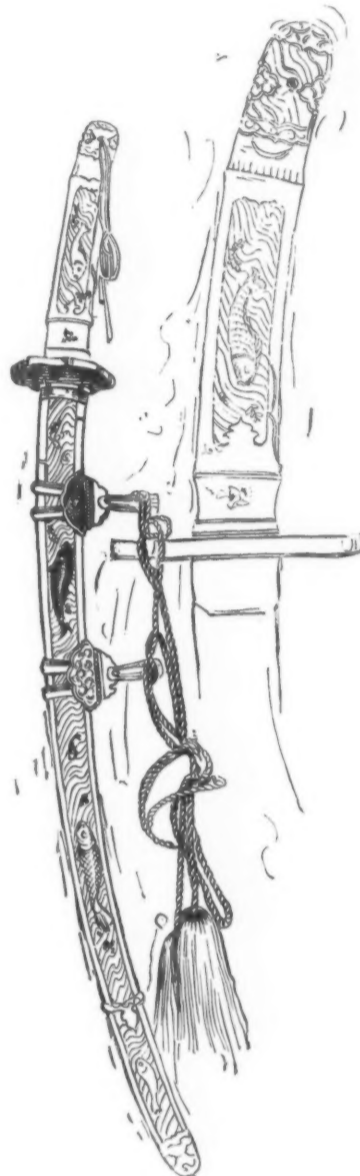
Japanese armorers had an especial fondness for putting their best work upon the sword-guards, or Tsuba, destined to shield the hand of the swordsman in parrying. As has so often happened in the history of decorative art, the finest work was produced under the hardest conditions. Japanese collectors esteem most highly those guards intended for actual service, made of toughened iron, but decorated by the smith with some simple design wrought out with incredible force and skill in the intractable metal and but sparingly decorated with gold and silver. The Tsuba, which we always think, in its best form, gives the quintessence of Japanese art, is perhaps more delightfully represented in Mr. Ives's possessions than any other department of his collection. As we expect to give much attention to the sword-guards next month we shall only mention now two of the scores of fine specimens. One, of solid gold, shows, in marvellously modelled bronze the image of one of the gods of Japan in a frenzy of anger or despair; this is wrought with almost invisible minuteness, the very toe-nails and finger-nails being inserted with different metals. The other, of delicate wrought iron, inlaid with gold and silver and shakudo and shibuichi, is more remarkable still, as showing a degree of technical command over that most hard and unsympathetic of materials, for miniature goldsmith work, that has never been approached outside of Japan; upon this little sword-guard a man is represented fishing, by moonlight; anything of the kind more admirable in modelling or more exquisite in sentiment than this miniature on iron cannot be imagined. The knives carried by Japanese soldiers in their sword-scabbards, as Scotch Highlanders used to carry theirs in the sheaths of their dirks, were sometimes of precious metal and often beautifully ornamented. Mr. Ives has a notable collection of them.

His Chinese objects include, with perhaps one exception, the greatest collection of jade in the United States. But, as Mr. Kunz has very well observed in a former number of *The Art Amateur*, it is less remarkable for the number than for the beauty of the specimens of which it is composed. An old temple piece of a gourd over which creeps a vine laden with smaller gourds, and a great jadeite jar, white, with splashes of emerald green, nine and three-quarter inches high, are quite unequalled in any other collection. The gourd is of a deep emerald green, and was intended to be suspended from the ceiling. It is such a piece as the Chinese very rarely allow to go out of their country. Other choice jades are an incense-burner of green jades, so thin as to be almost transparent. A cylindrical jar of grayish jade covered with a landscape, perhaps never showed at its best until it was lit by electric light from within—probably a unique instance of an ancient work of art benefiting by modern methods of exhibition.

Mr. Ives's Chinese porcelains include some marvellous pieces of single color, blue and white, and decorated wares. His collection is especially rich in pieces of the red family—sang-de-bœuf, coral red, crimson, garnet, and lanyeo, or clotted-blood color, named from the Lan Clan, who had a monopoly of its manufacture. He has about twenty pieces of the peach-blow family, including one which very closely resembles the notorious "Morgan" vase, believed to be owned by Mr. Walters, of Baltimore. Some marvellous turquoise pieces of the Kang-he and Kien-lung periods, with incised decoration under the glaze; specimens of imperial and orange yellow, very difficult to obtain without decoration; some especially fine green pieces in all varieties of "tea green," "oil green" and a dozen other fantastically named hues will be found there, and, in short, fine pieces in every known and some unknown colors.

In blue and white porcelains Mr. Ives was one of the first

than among the smoother and more lustrous hard-paste porcelains, most of which were made in sets to supply the European demand. Though the fine hard-paste porcelains ordered by the Dutch traders a century and a half ago are, for that reason, of undoubted antiquity, and are often very handsome, they are not so much prized by the well-informed modern collector as the soft-paste specimens made by the potters for the more fastidious home market. These form a strong feature of Mr. Ives's collection of blue and white, though he



TYCOON DRESS-SWORD.

IN THE BRAYTON IVES COLLECTION, NEW YORK.

has some remarkable pieces of hard paste also; among others, a deep blue hawthorn ginger-jar, with a cover, of quite exceptional merit. A cylindrical jar of egg-shell porcelain, pencilled in blue, with the favorite Chinese design of a lady and a lion, is also a very notable piece. Soft-paste porcelains, we may say, in general terms, are to be distinguished from hard-paste by their slightly uneven texture, less glassy glaze, and an ivory rather than a milky or bluish white color.

Among decorated porcelains, the large black hawthorn vase, a tall "famille verte" piece bearing the well-known, but seldom genuine, "six marks;" a wonderful and, so far as we know, a quite unique vase decorated in relief and



JAPANESE SWORD AND SCABBARD, SILVER AND GOLD, CHISELLED.

IN THE BRAYTON IVES COLLECTION, NEW YORK.

Japanese artist loves to disguise a valuable material so that it may look like a poor one. He is never so vulgar

to recognize the fact that unique pieces were more often to be found among the artistic soft-paste pieces

in various colors with the favorite Chinese symbols, bats, peaches, fish and the like, must especially be noticed.

The collection of rose-back porcelains includes a plate with seven borders, a very remarkable example

of this family. On the whole, the exhibition and sale of the Ives collection will be a good thing for both collectors and dealers—for the former because of the favorable opportunity for study and purchase; for the latter because it will certainly make a dozen or more new collectors. Men who wish to begin collecting are naturally, and properly, afraid to buy from such sales as that of the late Mrs. Morgan's collection, knowing that the bad or indifferent objects outnumber the really artistic beyond all proportion. They do not care to risk trusting their own judgment at first, in buying from dealers whose best things are usually snapped up before they are publicly shown. Sales like the present, guaranteed by the owner's known taste and judgment to contain nothing that is not valuable, offer the only opportunity for new men to begin collecting. They can buy there with a certainty that whatever takes their eye has already been judged and accepted by one of the keenest of our amateurs. They therefore cannot go wrong, and the educational influence of their purchases will, within a year or two, give them the knowledge and the confidence necessary to make a serious business of collecting. We do not doubt that more than one man who will make his first investment in this way at the coming sale, will, in time, come to consider a fine work of art more necessary to him than a new coat or a hat.

MR. F. HOPKINSON SMITH, who spent most of last summer in the East, shows at Avery's galleries an interesting collection of water-colors, views in France, Venice and Constantinople. They are slighter than, and not so rich in color as his earlier works; but are clever as always, and are particularly good in atmospheric effect. The Venetian pictures are the most numerous, and comprise several sketches in the poorer and more picturesque quarters of the city, unfrequented by tourists. Among these is a view in the fishing quarter, with tall, ungainly buildings, creels and gondolas. "Venetian Days" shows the interior of a flower-filled court, over the tiled roofs of which we have a glimpse of the marble domes of some church, perhaps the Salute. "Near the Lagoon," and "A Corner of the Rialto," are other characteristic "bits." Of the Constantinople sketches we like best "The Pigeon Mosque," with its sunny kiosk in front, its swarms of pigeons, and its decrepit, but still leafy trees. "The Plaza of the Valde Mosque," full of trousered Turks and petticoated Albanians; "The Mosque of the Six Minarets," and the "Entrance to Mosque-Sentari," with its vegetable booths and awnings, are as successful in their way as the Venetian scenes, and very similar to them in treatment. Still, we like best the studies that Mr. Smith brings us from cooler climes, where a milder light brings out half-tones, and where decay does not mean immediate ruin. "An Old Settler, Dinan," a timber house, built over the sidewalk, and much out of the perpendicular, is so good as to make us forgive the atrocious pun in the title. "Wash-Day in Brittany" is delightful. A one-arched bridge spans a little stream running through the quaintest of old towns, and on its banks the women are busy washing "Across the Marsh," and the "Market Place—Dieppe," afford additional proof that Mr. Smith's forte is in painting gentle or sombre northern landscapes.

SOME NOTABLE FANS.

ABOUT eighty French fans of the seventeenth and eighteenth centuries, including many beautiful examples, have been on exhibition lately at Tiffany's. The handsomely illustrated catalogue shows that some of them have been in the Walker, De Lancy, Pelouze, Speyer, Boas, Mallet and other collections. The examples we found especially worthy of praise were: No. 7—Louis XV., "Le Concert," delicate and beautiful in decoration throughout, sticks of mother-of-pearl, encrusted with gold and silver; No. 9—Louis XIV., "Moses Delivered from the Water," tortoise-shell exquisitely inlaid with silver; No. 10—Louis XVI., very elegant leaf, white silk painted with detached motives, the outlines embroidered in fine gold thread, ivory mount; the reverse of this beautiful fan is almost as charming as the face. No. 12—Louis XVI., "Hymn to Love," skin leaf, silvered ground, rich Watteau decoration of three cartouches connected by garlands; the guards and sticks very finely wrought; No. 13—Louis XVI., "Chateau de Salpêtrière," Watteau's subject, skin, Chinese pierced ivory mounts, delicate and refined coloring; No. 16—Louis XV., "Solomon and the Queen of Sheba," small, Pompadour size, parchment, very rich in color, elaborate composition, mounts finely encrusted in gold (Boas sale, 1882); No. 18—Louis XVI., "Mentor, Telemachus and Calypso," good painting, tortoise-shell encrusted with gold; No. 29 (?)—Louis XIV., "Cleopatra Dissolving the Pearl," very rich in the decoration of the swan's skin leaf and of the pearl sticks; No. 32—Louis XV., paper, "La Pêche et la Moisson," mother-of-pearl (Speyer collection, 1886). No. 49—"Marriage of Louis XIV. to Maria Theresa," allegorical—is probably the finest fan in the whole exhibition. The painting, which is on Holland paper, is masterly both in composition and execution, and the decoration on the back is equally good, although, of course, less elaborate than the face. The sticks are exquisitely carved and inlaid, showing the finest jeweler's work. The fan was in the Speyer collection, 1885. Several of the specimens we have described have been bought for the Moses Lazarus collection in the Metropolitan Museum of Art.



NOTES FOR COLLECTORS.

MR. WILLIAM ROCKEFELLAR has the largest perfect crystal sphere known. It is six inches in diameter.

MR. VAN INGEN, of New York, is the owner of the famous collection of miniatures by Cosway and his contemporaries, knocked down at the Edward Joseph important sale at Christie's last summer for nearly £10,000.

MR. JAMES A. GARLAND has the largest and finest collection of "powder blue" porcelain in this country; probably enough pieces to furnish a first-class specimen to every collector in the United States.

MR. S. P. AVERY is undoubtedly the best all round expert on work of art, we have in this country. Whether he is a connoisseur of old masters we cannot say; but in the matter of prints, manuscripts, bindings, modern paintings, old silver, porcelains, jades and Oriental art generally, his judgment is excellent.

FOR the information of "A Subscriber" we would say that "The Turkish Patrol," by Decamps, at the Metropolitan Museum of Art, is, we believe, the original painting. It was bought at the John Taylor Johnston sale in 1876 for \$8350. A replica sold in Paris in 1861 for 25,000 frs.

PRINCE BORGHESI is about to sell the magnificent gallery of art treasures that bears his name. The house, which reckons a Pope Paul V. and a prince among its ancestors, is said to be greatly impoverished; the head having failed for over \$7,500,000, through building speculations.

THE death of Sir W. R. Drake, Secretary of the Royal Society of Painter-Etchers, author of a monograph on Mr. Seymour Haden's etchings, and a well-known collector and patron of art, occurred on December 2d. He was one of the last of a group of famous "cognoscenti," of which we are sorry to hear another eminent collector, Mr. Richard Fisher, is seriously ill.

THE growing use of book-plates ("Ex Libris") seems to offer a new field for young designers now that photo-process work brings a block for black and white printing within the reach of any collector however small his library. The beautiful devices used by Dr. Oliver Wendell Holmes, Mr. Laurence Hutton, Mr. Brander Matthews and Mr. E. C. Stedman, are examples that have been illustrated in a recent issue of *The Book-buyer*, and are therefore known outside the albums of collectors.

SEVERAL monographs on this subject have appeared in England and France, and the former country numbers many collectors. Miss Emma Chamberlain, Mr. Franks, of the British Museum, Mr. Walter Hamilton (author of *The Aesthetic Movement*, etc.), Mr. John Lane (bibliographer of George Meredith), are among the more prominent. Another well-known English collector, Mr. Hodgkins, of Richmond, takes this as one of the hundred classes of objects he collects which are noted in his catalogue printed for private circulation.

WHILE armorial bearings were for a long period almost the only designs used for this purpose, of late years emblematic and allegorical devices have found favor. Whether because of the growing tendency toward democracy, or because the collector prefers to record his personality rather than his ancestry, it matters not; but undoubtedly these symbolic compositions offer more interest in themselves than heraldic emblems, which after a time grow somewhat monotonous from their lack of gold and color on a book-plate.

YOUNG collectors should be careful to limit their hobby from the beginning to a special subject; for, unless millionaires, it is hardly possible to have a general collection of bric-à-brac and works of art of a high level of excellence. But if they limit their scope strictly to a particular by-path, they may hope to stamp their collection with a character of its own. For example, a collection of English wine-glasses of early make—though embracing less than a hundred varieties—was found to contain half a dozen that were perfectly unique, and worth illustrating and describing in a monograph devoted to that subject embracing all known specimens.

IN books especially should the class be strictly limited. One collection of Parodies may be cited as example. Here the owner, a man of means, though not a millionaire, has for many years past searched all English and American catalogues and places where such things appear for sale, for "ephemera" of this class. It may be said such a collection is of little artistic value, but by the side of the "olla-podrida" of the too catholic collection, it confers a distinction on its possessor and adds largely to the money value of his treasures by making the whole group have a distinct historic and literary object. Ephemeral modern things are the only ones likely to repay the comparatively poor man who has that mania for accumulating which is a secret joy known only to those who share his hobby. A complete set of all the Christmas cards ever issued—a set of all the caricatures and serious portraits of a prominent statesman—the play-bills of every play in which a popular actor, say Mr. Henry Irving, has been in the cast—a set of the college magazines of all the universities where English is spoken—such things as these are possible to acquire by patience and research at no great cost, beyond the time and infinite trouble of hunting them up while they are still modern and of little or no money value.

GRANGERIZING, as it is called—that is, the extra illustration of books—takes its name from a popular history by Granger, of no particular intrinsic value, but so full of reference to people and places that it may be almost infinitely illustrated. The way this extra illustration is undertaken may be easily explained. For instance, take a comparatively simple subject, say the Life of

Nathaniel Hawthorne, by Moncure Conway. The first step would be to obtain a large paper edition and to have its pages inlaid in those of a folio volume, with ample blank pages besides. In the opening paragraph of the work references occur to "The New England Commonwealth," Charles II., Quakers, witches, Hawthorne himself, and his American forefathers. Portraits, views of places, autographs or maps, as the case requires, of all these subjects must be obtained and inserted, so that even for half the first part of the volume, picked at random, an almost endless quantity of illustrations is required, and this system rules throughout the whole book. Some of these Grangerized volumes have fetched prices fully repaying the cost and trouble incurred; while others again, to be quite truthful, have resulted in a considerable loss; unless we take into account the amount of pleasure and anticipation of success that inspired their makers and repaid them at the time, even if the final reward was a fallacious hope.

MR. THOMAS B. CLARK has added to his remarkable collection of "Groups from Asia Minor," the horseman at the tomb illustrated in *The Art Amateur* last month. Mr. Brayton Ives has sold his only two terra-cottas of this genre, shown at the New York Union League Club's exhibition of Greek art last January. Mr. Clarke has bought the exquisite group of "Æsculapius and Hygieia Attending an Invalid," and Mrs. Potter Palmer the realistic group of a cow and calf; the cow being milked by a youth, while a child reclines in the background. Other owners of these groups are Messrs. S. P. Avery, H. G. Marquand, Cyrus J. Lawrence, James S. Inglis, and Benjamin Altman, of New York; Henry Graves, of Orange, N. J., and James W. Ellsworth. A "Leda and the Swan" is owned by Mr. R. H. Smith. Several admirable examples are in the possession of Mr. H. O. Havemeyer, Mr. E. C. Moore and Mr. M. A. Ryerson. Mr. George Vanderbilt has the "Æsculapius and Hygieia with a Dying Woman," illustrated last year in *The Century Magazine*. The other groups, illustrated in the same article which contained this, are owned as follows: "Apollo Discovering in the Baby Mercury the Stealer of his Bow," Mrs. Potter Palmer; "The Boyhood of Bacchus," J. W. Ellsworth; "Beginning the Bacchic Dance" and the single figure, "Nymph with Wine-Jar and Garland," Mr. Thomas B. Clarke. The last named also appeared in *Harper's Weekly*, as did "A Market Scene in Ancient Greece," a group of five figures, also owned by Mr. Clarke.

DETROIT.—The most important of collectors here are Messrs. J. E. Scripps, Frederick Stearns, T. W. Palmer, R. A. Alger, James McMillan, Bela Hubbard, W. H. Brearley, David Beveridge and Daniel Scotten. Mr. Scripps, proprietor of *The Evening News* and three or four other journals, has a very interesting and valuable collection of old prints. Being an extensive traveller he has many opportunities to pursue his hobby, and as he is an indefatigable student his information on the subject is sure to be accurate. He shows something of a preference for Dutch and Flemish art, though he has fine specimens of all the schools. Mr. Scripps might still be the owner of one of the most valuable collections of old masters in the country, had he not generously given it to the Detroit Museum of Art. He has a strong hope of one day seeing Detroit an important national art centre, and he certainly has done his share toward bringing about this result. "There is not," said a well-known New York authority in prints, "a more discriminating collector of etchings outside of this city than Mr. C. L. Freer, of Detroit." Mr. Freer is a member of the Detroit Club, and has lent his etchings, which are principally the works of modern or contemporary artists, to club exhibitions for the benefit of the members and their friends. Among the Frenchmen he is particularly fond of Felix Buhot, of whose etchings he has a large number. He is exceedingly modest over his claims as a collector, even to sometimes with holding his name from an exhibition. Mr. Frederick Stearns is one of the most cultivated American collectors of objects of Oriental art. During his recent visit to Japan he bought and sent as a gift to the Detroit Museum of Art such an embarrassment of riches in Japanese pottery, porcelains, carvings, pictures, embroideries, jewels and armor that an addition to the building will be necessary in order to display them properly. He had previously lent his large private collection of Japanese and Korean antiquities to the museum. Mr. T. W. Palmer cannot, perhaps, be strictly called a collector; but he owns some very fine marbles and canvases, and is constantly adding to their number. General R. A. Alger owns, among other costly paintings, the well-known "Last Hours of Mozart," by Munkacsy, which, it is said, was at one time exhibited in Paris with theatrical lighting and the musical accompaniment of the "Requiem." Senator McMillan's taste in the fine arts inclines mostly to pictures. He has notably valuable examples of the modern French school. Mr. Bela Hubbard shows in his collection a predilection for the old Italian masters. Mr. W. H. Brearley, proprietor of *The Detroit Journal*, has many rare prints, and is earnestly interested in all the fine arts. Detroit is to-day largely indebted to him for its Museum of Art, as this was the outgrowth of the important Art Loan Exhibition of 1883, whose inception and success were largely due to Mr. Brearley's thought and enterprise. The principal Detroit collectors of rare old books and MSS., are Messrs. Daniel Scotten and David Beveridge. Mr. Scotten's library is probably the larger of the two.

THE two pictures on page 65 are reproductions (by permission of the committee and the artists concerned) from originals in the late exhibition of the Art Club of Philadelphia. The first is a brilliant example of modern ideas in color and technique, painted in a very high key, with strong contrasts of transmitted light through the large Japanese umbrella, and pure sunlight on the grass beyond. Compared with a lawn tennis picture by Lavery, that was prominent in a former (Paris) Salon, this gains in force and actuality, but has, perhaps, less poetry than its predecessor. The second is a happily composed group of pale pink roses, with a silvery effect of background that makes the whole a very subtle harmony of rose and silver gray. The flowers are charmingly grouped and cleverly handled.

AN exhibition of water-color drawings by Boutet de Monvel, that very original young painter of children and decorative designer, has been held at the Goupil Galleries in London. Illustrating "Xaviere," a clever novel by Ferdinand Fabre, they are to be reproduced in "Goupilgravure" for the "édition de luxe" of the book. One of the most delightful of the illustrations is "St. François d'Assisi," in which (says *The Saturday Review*) "the saint, with a tense expression of face, is holding forth to a devout congregation of the most charming birds. Among the earnest ring of worshippers is a sentimental bullfinch, with the sweetest little wren on his arm. They have evidently strolled to the service quite accidentally." As yet no original paintings or drawings by Boutet de Monvel have been seen in this country, although we all know the artist well by his wonderful illustrations in the Parisian papers. Unfortunately, the costly experience last year of the New York agents of Bousso, Valladon & Co., who were compelled to pay duty on a similar set of colored drawings—those made by Madeleine Lemaire to illustrate "Flirt" and not for sale—which they put on view at their Fifth Avenue galleries, will doubtless deter their being shown on this side of the Atlantic.

UNION LEAGUE CLUB EXHIBITION.

THE loan collection of American paintings and antique textiles, held at the Union League Club on January 8th, was quite an important affair of its kind. The display of textiles and embroideries, which was so large as to cover all the walls of the theatre, is noticed at length on another page of the magazine. The art galleries were hung with an excellent selection of landscapes and other paintings in oils. Two small but well-chosen collections of Chinese porcelains, one of blue and white pieces, the other of solid color specimens, filled the cases in the larger of the two galleries. These have been presented by their former owners (all members of the club) as the nucleus for a permanent collection of art objects to be owned by the club. Illustrations of the two cases as they stand are being made for publication in *The Art*

danger of tipping over, were among the other good figure pieces. The last mentioned, notwithstanding the precarious nature of the "arrangement," was one of the most pleasing, mainly because of its clever handling. Of the landscapes, William A. Coffin's "Twilight" is the most satisfactory picture by this young artist, that we remember to have seen. It is a bit of rolling country, with two long lines of woods and a partially clouded sky in which a full moon is shining. Horatio Walker's (very early) "Morning" is a milking scene in a meadow dotted with willow trees. A little stream runs through it, and there is an old barn at one side. The white and black cow and the milk maid with the blue apron in the centre of the picture strike the keynote of harmony in cool grayish greens and blues. We have here a most charming picture full of sentiment. Carleton Wiggins' "The Early Moon" rising over a sheep pasture and a

Private Galleries.

THE COLLECTION OF MR. HENRY C. GIBSON.



SKETCH BY DETAILLE.

THE owner of this carefully selected gallery of modern paintings is of that better one of the two classes into which collectors may all be divided—those who call in their neighbors to see their treasures. For the twenty years in which he has been getting together works of art, he has been noted among picture owners for this liberality, and his handsome galleries have long been one of the sights of Philadelphia, open on a certain day of each week to those who may apply for card of admission. The paintings, nearly all small in size and cheerful in conception, the few works of sculpture and some rare examples of the work of the artists in ceramics and glass, are contained in the entrance hall and in four cabinets like caskets. Through an arched doorway, supported by two slim and very mottled columns, in the largest of these the eyes of the visitor, tired by the tiring contemplation of even the best works of man, may pass into a conservatory where the green of the horticulture is varied by the majolica tints of great garden vases and the conical forms of huge marine shells suspended by invisible means. From the mouths of these latter, from smaller ones, from nothing at all, spring various foreign growths—Australian ferns, air-plants, orchids—strange of form and mysteriously nurtured. Spotted in among these, at various altitudes in the air, are numerous gleaming little globes of crystal, whose shining hemispheres are divided into latitude and longitude by the reflection in miniature of the crossing supports of the glass roof, broken up by the repetition in little of the weird plants floating beside them. Mr. Gibson's paintings were not purchased within the last two years, and the great names in his catalogue are the names of the Academies of the Institute of the Commanders of the Legion of Honor. Of the latest school he has but few—the younger men who think they have found the painter's art, and who, as soon as they have secured their "prix de Rome" and their "bourses de voyage," go off in the search for "plein air," dropping the legends of Greece, the ancient Gauls, and all the other archaeological baggage of the Beaux-Arts traditions. One of the later acquisitions here, however, is a Cazin, a gray house set on top of a hill, up which a straggling road winds, and one of the earliest is a strong study by Courbet of a great oak tree at Ornans. Of the Fontainebleau men there is a good showing; of Couture, the head of a "Roman Youth," like a woman's, and the celebrated "Triomphe d'une Femme Equivoque," of the military painters, very good examples of De Neuville and Detaille, and of artists born outside of France—Fortuny, Madrazo, Boldini, Zamacois, Munkacsy, Kaemmerer, Clays, Baron Henri Leys, Kaulbach, Vautier, Schreyer, Pasini, Chelmonski, Casanova, Sully and Gilbert Stuart.

It is said that Mr. Gibson has somewhere a covenant which limits the numbers of his catalogue to one hundred, so that changes on his walls have occurred from time to time—one treasure pushing out another. His Gérôme, for instance, was formerly "The Old Clôthes Dealer, Cairo;" at present it is "The Guardian," an exhaustive study of the figure of one of the eunuchs of the harem, all in yellow silk laboriously striped with the finest of red lines, with the usual array of pistols and yataghans bristling on his stomach, and with a long whip in his flabby white hand. In the background, through a doorway, are seen two of the ladies on the alert, their little figures brushed in with a breadth of touch and a spirit of action that is unlike the usual Gérôme manner. The Meissonier was painted in 1866—"A Cavalier Awaiting an Audience," warming one of his booted feet at the open fireplace, and the brilliant red of his short cloak contrasting well with his gray riding costume. The Cabanel is one of the two copies in this country of the "Birth of Venus" in the Luxembourg; the other was formerly in the collection of Mr. John Wolfe. The original work was executed in 1863;



THE LATE EMILE VAN MARCKE. DRAWN BY HIMSELF.

Amateur next month, when we shall speak of the objects more in detail.

The paintings were by living American artists, most of them of quite recent date. Robert Reid's "Sunshine," was perhaps the most attractive figure piece. It represented a child, in stiff pose, suggesting one of Velasquez' little Infantas. She is in white, and holds up a brilliant red flower in her right hand. The background is of green trees and sunlit lawns. Winslow Homer's famous "Eight Bells," two sailors in oilskins taking an observation, one with quadrant in hand the other with log-book ready (illustrated on front page), was the most impressive picture in the exhibition. "Mother and Child," by J. Carroll Beckwith; "A Spinner," by C. F. Ulrich; "An Arrangement in Light Tones," by Irving R. Wiles, a young lady sitting with her back to the spectator, and also to a large vase of flowers, which she seems in some

distant bit of Long Island Sound; George's flowing river view at twilight, and Kenyon Cox's excellent afternoon view in a broad and full-flowing stream (the Ohio?) would be notable in any collection of landscapes. Two still-life paintings, an arrangement of copper and brass, radishes and turnips, by William M. Chase, and a wild turkey, bran basin and flask of oil, by Emil Carlsen, were noticeable paintings, though the reds in the former were somewhat out of key.

THE Salmagundi Club gave lately an interesting exhibition limited to pictures by its members. The place of honor was accorded to Thomas Moran's "Spectres from the North," a powerful representation of icebergs and a raging sea. Other notable paintings were a poetical marine by Robert C. Minor; and "September Morn," a painting exquisite in tone and color, by J. Francis Murphy.

Mr. Gibson's smaller version, in 1870. The younger men aforesaid have but little respect for this artist, not long dead, but the charm of this type of the divinity of the later and unheroic times—certainly as worthy good painting as blouses and cattle—has seldom been better rendered than in this luxurious, irreverent, most distinguished work. M. Bonnat is represented in the collection by a life-size study of a little Italian girl, painted in 1884; Alfred Stevens, by the figure of a lady, à la campagne, wearing a dress now somewhat out of style, but very handsome in its effect of white over yellow; Tissot, by an early example, a young lady seated in a brown dress and a profound reverie, with a pug dog in attendance; and Henner by a nymph in a landscape, and a head of "Regina" in a very red hood.

Couture's large painting was evidently intended for a formidable satire; it represents four men of various ages and conditions dragging on the downward path a modern carriage, on the box of which a young woman, typifying the tyranny of her sex, extends her whip over them, while her most dreadful old mother, in a cap and with a black bottle, sits behind. The foremost of these unprofitable pullers is a bloated old worldling, wearing a crown of vine leaves, but otherwise quite naked; next him is a romantic youth in mediaeval garb, clasping his hands on his heart and looking upward, and behind them a modern student, writing love verses as he goes, and a warrior, already bald and apparently the only member of this team who feels his disgrace. A marble terminal bust of Couture, marked "T. C.," by the side of the road presides over this allegory, and some straggling tall thistles help to point the moral and to complete the composition. The painting is, after all, of more importance than the allegory; Couture, while he satirized the realists, could paint as well as the best of them, and his color has seldom been better than in this gallimaufry. The flesh of the roué who leads, excellently rendered, leads up to the high note of the ivory skin of the beauty who drives; the youth in the lead is clad in doublet and hose striped longitudinally blue and yellow, and all the reds of the picture find their focus and climax in the very brilliant crimsons of the soldier behind him. The translucent marble of the terminal figure is relieved against the sunlit glades of the forest beyond, and these are contrasted with the sage greens of the weeds and thistles in the foreground. The charm of color scarcely serves to make more impressive the didactic theme, and therein is the painter illogical; but Art is better than Preaching.

The composition of De Neuville's "Surprise," painted in 1874, is shown in our illustration on the opposite page; it represents a group of French infantry surprising the Prussians in the entrance way of a handsome residence in the environs of Metz. The officer who leads the attacking party fires his pistol through the open door-way at the scattering Germans, two of whom have already fallen outside, and from the windows above the fusillade has already begun. The Detaille, much larger, which hangs beside it, represents the tragical charge of the Ninth Regiment of Cuirassiers into the village of Morsbronn, on the day of the battle of Reichshoffen, the fatal barricade which stopped their advance extending all across the front of the scene. Detaille, though on the whole a more distinguished artist than De Neuville, is less of a painter, and the difference in this respect between the two canvases is quite considerable. The qualities of sameness of texture and general flatness which mark the larger canvas are less noticeable in De Neuville's, the sky is bluer and more transparent, the buildings are more solid, the difference in color and quality between the wine and the blood on the pavement even is carefully attended to. The greater spirit and

dash of the composition is also noticeable; though the theme is but a nameless skirmish as contrasted with the

purchased through Mr. W. H. Stewart of Paris, the painter's friend and patron, and was finished in 1873.

The price paid for it is given in Fortuny's correspondence as forty thousand francs. The very picturesque old buildings and the minute human figures that move around their bases are the incidents by means of which the painter works out his theme—the blaze of nearly tropical sunshine. When inspected too closely these little figures seem like a mosaic of arbitrary colors, but by receding a few steps the whole scattered composition comes together, the mannikins begin to live and move, the sunshine to burn and the hot air to prevail. In the spring of 1877 this picture was sent to the Loan Exhibition at the Philadelphia Academy; it was not returned until the beginning of June. When the owner examined it, on his return in the fall, he was struck with its odd appearance: a complete deterioration seemed to have taken place; his chef-d'œuvre had become commonplace. On turning it over, however, no evidences of change were visible, the graining of the back of the wood of the panel was apparently as it had always been, the stretcher and

historical destruction of a regiment, the spectator's sympathies in this instance are more speedily aroused.



"LA FÉE AUX JOUJOUX." BY DIAZ.

The Fortuny of this collection, a view of the Ayuntamiento Viejo, or ancient Hôtel de Ville of Grenada, was



"DANCING THE JALEO IN THE PALACE OF PILATE, SEVILLE." BY MADRAZO.

IN THE HENRY C. GIBSON COLLECTION, PHILADELPHIA.

the strengthening bars seemed to be Goupil's original work. By comparing the picture with a careful photograph of the original it was finally discovered that there was a difference between the two in the number of tiles on the principal roof, and it became evident that a very skilful forgery had been somehow substituted for the original. The curator of the Academy was entrusted with the solution of this mystery, and, after a long hunt, returned with the original panel from Niagara Falls, where he had succeeded in rescuing it from a wandering artist. The two Madrazos of the collection are a portrait of a lady, whose lively countenance has been frequently seen before in the works of the artist, and a large composition, "Dancing the Jaleo in the Palace of Pilate, Seville." The dancer, mounted on a table under the arcades of the courtyard gay with flowering plants, has her labor pretty much for her pains; the couple behind her, absorbed in each other, pay her no attention at all; the handsome dog in the foreground—put in to contrast his gray with the red of the muleteer's cloak thrown on the pavement—blinks in profound indifference; the bull-fighter stretched on two chairs contemplates her with a morose and forbidding countenance; only her companion, in mantilla and flounces, sitting out in the open, manifests an interest in her posturings. Zamacois is represented by a couple of water-colors and by a small oil painting, dated 1868, and sufficiently trivial in subject, an old butler in a red coat, presumably married, who is suddenly seized with forebodings and misgivings as he approaches a pair of branching oxhorns set up as a trophy. Boldini's "Summer Stroll" is a beautiful piece of painting, a pretty lady in an old-fashioned costume pacing through a summery, luminous, wind-blown meadow, dainty in color and sentiment.

Mr. Gibson has reduced his three Munkacsys to one; the "Cobbler's Apprentice," "The Wrestlers" and the "Hungarian Encampment" which he formerly exhibited are now replaced by the large picture entitled "Bringing in the Night Rovers." These vagabonds and ill-doers, duly handcuffed, are marched through the bituminous streets of some Hungarian town in a time of day which is supposed to be early morning, and scornfully inspected by various market women and other early risers of various leathery complexions and conventionally black eyeballs. The foremost culprit, with his hat slouched over his face, is a student, who turns aside his countenance in shame, at being recognized by his sweetheart, with a scowling brow. The outlines by which the painter has first blocked in his figures in this composition have apparently worked their way through the thick coat of varnish which covers it and now assert themselves. The



Kaemmerer, an early one, a good color study of a peasant market woman, is quite unlike the artist's present work; the Clays, on the contrary, is an important and representative example. By Kaulbach the elder there is a small copy of the huge "Charity," which at the Probasco sale went to Mr. S. A. Coale of St. Louis for very much more than it was worth; Schreyer's "Halt," outside a snow-beaten Wallachian inn, has been substituted for his "Arabs Fighting in Retreat;" Pasini's "Scene in Constantinople," painted in 1871, repeats his favorite motif of a group of mounted attendants, beautifully modelled in sunlight, waiting outside some lofty white walled palace or mosque. Chelmonski's "Souvenir of a Trip on the Borders of Poland" must have been painted with aching bones; the ability of travellers in that unfortunate country to endure furious riding in springless vehicles over the worst of roads appears to be something phenomenal.

Millet, Rousseau, Diaz, Corot, Daubigny, Troyon, Van Marcke, Jules Breton, Jules Dupré, Jacque and the two Bonheurs are all well represented in this phenomenal collection, some of them exceedingly well. Van Marcke's "Herd" is an immense canvas, painted in 1869, with a sense of bigness and decoration that is unusual in a cattle piece. The most beautiful of white cows, posed in profile and modelled in light and shade as if for a triumph, occupies the centre of the field, and a black one the other side of her accents her color, and repeats and extends the motion of her march. Detached from these and in front of them a red cow, skilfully foreshortened, curves her great neck around the edge of a post in the slow movement of scratching; and the long lines of the meadow and distant hill are arranged to give the greatest value to this group. Auguste Bonheur's cattle in a stream have none of this skill in composing themselves, and Troyon's sheep and cows crossing the ford are not so admirably drawn—good paintings as they both are. Millet's "Return of the Flock" is distinguished by a somewhat unusual touch of color, a red sun, carefully drawn gibbous shaped in the evening

clouds. Rousseau's "Landscape" shows a distant village; Daubigny is represented by a landscape and a "View on the Seine," of a charming fresh salad color; and the Corot is a choice example. Of Diaz there are no less than five specimens, mostly bouquets of female forms in glowing, impossible landscapes, and in strong contrast to their fripperies appears Jules Breton's large "Potato-Gatherers," said to be the first important picture he ever painted of nearly life size, and in which his two impassive peasant women have certainly no suspicion of that affectation of simplicity which they afterward took on. By Fromentin there is a "Halt in the Desert," painted in 1867, and by Isabey, a "Departure of the Rouen Diligence," possibly not quite so much like handsome stage-setting as some of his other works. The Vibert is the famous "Calling the Roll after Pilgrimage," painted in 1866, and rather better painted than his later work. One of the newest pictures in the collection is Casanova y Estorach's "Supplication," 1885, which represents the sleek guard-

ians of the treasury of the monastery counting their piles of golden coin, while one of them meekly turns away a poor suppliant from the wicket. The satire is

and two or three examples of the work of the Philadelphian, Rothermel, scarcely known outside his native State, despite his powers as a colorist and a composer, and the vigour of some of his works, such as the episode of the battle of Gettysburg, executed by him for the Capitol at Harrisburg. Among the more recent additions to the art treasures of the gallery is a large mosaic in perfect preservation representing the head of a Bacchante, surrounded by borders, and believed to have formed one of the decorations of an imperial hall of Elagabalus, about A.D. 220. It was found during some recent excavations at Cento Celle, on the Via Presentina, Rome.

W. W.

JAMES GUTHRIE, a Glasgow painter, who has lately come into prominence in London art circles, has been following the example of Mr. Hitchcock in giving an exhibition of pastels at Dowdeswell's gallery. If our brilliant young American painter stands charged with indulging somewhat extravagantly in titles for his sketches, it must be conceded that his Scotch successor has been characteristically thrifty in this respect. A notice in the gallery informs the British public that "Mr. Guthrie thinks it superfluous to give titles to these pastels," but there is the considerate postscript that "the material for them has chiefly been found at Helensburgh, on the Clyde." Most of the drawings are described as "dim and mysterious effects of deep night or of twilight, not at all dirty or smudged, as they would be in less skilful hands." The young Glasgow school, of whom Mr. Guthrie is a prominent figure, is likely to be more heard of in the near future. J. Lavery, E. A. Walton, G. Henry, Noble, Pride, Crawhall and a few others are regarded by good judges as likely to mould the future of English art. Indeed, some, not without basis, believe that this group of young artists will obtain appreciation as world-wide as that accorded to the Barbizon school. The Academic production of Great Britain is a quantity hardly worth reckoning in an estimate of the world's art, but while the London Impressionists and the Newlyn school seem in danger of being gradually swamped by local influence, it is quite possible that the young Scotch painters and a few unclassified London men may inaugurate a new era for the art of Great Britain.

MR. STETSON disclaims being consciously influenced by any one; but an impressionable and imaginative mind like his is very apt to be mistaken as to what it owes to others. Though undoubtedly believing himself original, he is much more in the leading strings of earlier art than were his partners in the late exhibition, who use their technical skill, acquired abroad, in painting American subjects, while Mr. Stetson's inspiration is of the kind so well known to us in New England literature which feeds upon old-world themes and finds itself out of place and out of date to the majority even in the Europe of to-day.

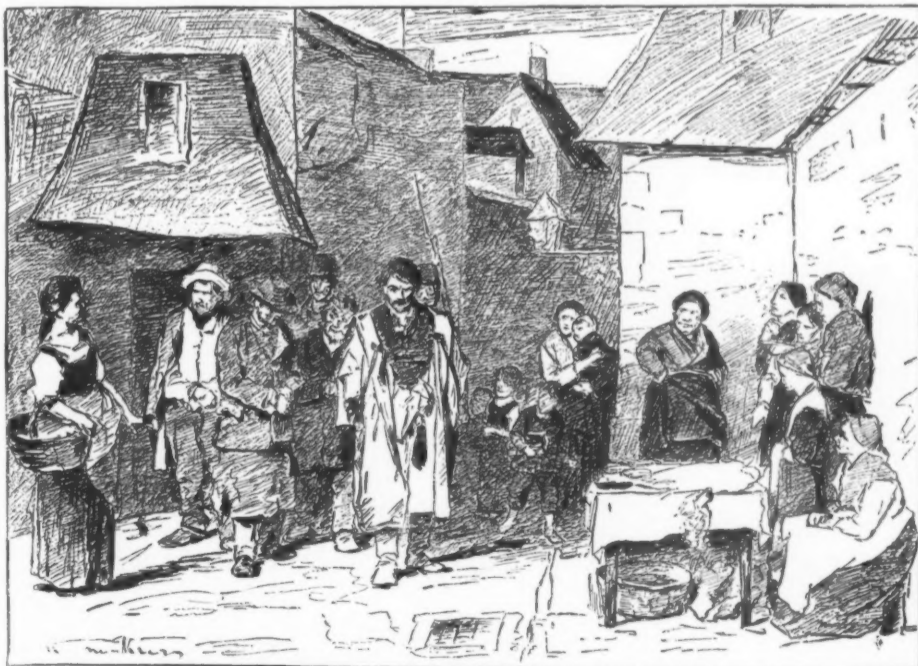
THE various names Fleury, Fleury Robert and Robert Fleury and Robert Fleury, were all in turn assumed by the same French painter. He finally adopted the last-named combination.



A SURPRISE, NEAR METZ, AUGUST, 1870. BY ALPHONSE DE NEUVILLE.

IN THE HENRY C. GIBSON COLLECTION, PHILADELPHIA.

laid on with a shovel, and the smooth, soapy painting of this Spanish artist does not save the situation.



"BRINGING IN THE NIGHT ROVERS." BY MUNKACSV. DRAWN BY THE PAINTER.

IN THE HENRY C. GIBSON COLLECTION, PHILADELPHIA.

American art is represented in the collection by some marble statuary, by a portrait of Isaac Franks painted by Gilbert Stuart in 1802, a "Child Reposing," by Sully,

MR. SENEY'S PICTURE SALE.



ALTHOUGH the paintings Mr. George I. Seney is about to sell at auction in this city have been so often before exhibited, and in so many places, that most of them must be well known to those who frequent picture shows; yet, seen altogether, they will undoubtedly be a surprise even to those who thought they were familiar with all his purchases. But probably he did not know himself exactly what he had stored away until the canvases were all brought out to be catalogued; for he has no actual "gallery" of his own where his pictures could be exhibited. He sees them at the American Art galleries, displayed now for the first time, side by side and properly hung.

To gather over three hundred pictures in a very few years without many of them falling short of the highest standards of excellence would be too much to expect even in a recognized collection. The acquisition of the work of more than a hundred different painters represent-

than which the artist never produced anything better of its kind. Of fourteen Diaz's a good half of them are of the first quality, and one is a group of a Virgin and Child with cherubim, of unusual finesse for Diaz as a figure painter. The same number of Daubignys include some of the finest small pictures of this master to be found in the country. The Corots are led by "The Dance of the Nymphs," which was illustrated some years ago in *The Art Amateur*. The composition is identical with that of the picture of the same name in the Luxembourg gallery, but in this case is reversed. The level in quality of the Corots is not as high as that of the Daubignys, but their round dozen includes five or six charming canvases. There are ten Duprés, among them a marine, "At Sea," which must be reckoned an exquisitely poetical masterpiece of this phase of the painter's art. There are only two Millets. One, the blind Tobias, called "Waiting," is well known to the public from its appearance at the Barye exhibition; the other is a scene in an apple orchard, with women picking fruit, which, while good in color, is in the paint-

called "The Witch." Thirty years lie between these two works, and the changes they have wrought in the artist's methods are full of interest. Knaus began as a romantic painter and has ended by becoming a realist with a dramatic bent. The lighter side of his creativeness is revealed in some half a dozen heads, mostly of young women, all vivid in vitality and full of character; and there is one of his characteristic single figure subjects, an old man making a frugal meal off dry bread and salt herring in his attic bedroom. An English artist of a somewhat kindred feeling to Knaus, Erskine Nicol, has three excellent genre subjects of Irish and Scotch peasant life, subjects which, altogether, show him at his best as a humorist, a colorist and an observer of character. The most interesting of these is the group called "Always Tell the Truth," in which a Scottish grandam lectures her unruly and prevaricating grandson, while his grandfather looks on in approval at the discipline he is receiving.

There is a strong group of Josef Israel's Dutch genres, including little open-air subjects, with fishermen's chil-



THE FUNERAL OF A CHILD. FROM THE PAINTING BY KNAUS.

ing the most varied and the most diverse schools may show a shrewd recognition of the varied tastes of the persons who are expected to buy at the sale; but it will hardly entitle the pictures to be spoken of as a "collection." Still there are several rather important paintings in the catalogue; and these confer a dignity to the occasion which would otherwise be lacking. The pictures might be divided into three parts, and each part might be made a coherent illustration of a certain artistic cult; but nothing like this is attempted. Instead, we recognize, together with the evidence of somewhat misdirected knowledge of the picture market, signs of liberal expenditure of money when it was necessary to secure a missing signature or an imposing canvas by its author to make the collection nominally representative.

The Barbizon men are represented by many numbers in the catalogue, and upon them will largely rest the sensational interest of the sale. There are nineteen Troyons alone, ranging from a mere sketch, barely rubbed in on its panel, dating from the studio sale after his death, to a huge pair of hounds tracing a scent,

er's earlier and less characteristic manner. The Rousseaus, of which there are four, are the weakest portion of the work of the men of 1830. Those by Delacroix, on the other hand, are of the strongest. They comprise the "Lion in the Mountains," seen at the Barye exhibition, the superb "Tiger and Serpent," from the Secretan collection, and the theatrical but spirited "Selim and Zuleika," showing the Byronic hero and heroine in the cavern. Half a dozen Jacques are all of the worthiest quality, though not of the first importance; the same number of Fromentins hold a high average, among them being a curious and vigorous peasant picture, women gleaning a wheat harvest, which shows what Fromentin was before he went to the Orient for his subjects.

The two most important examples of Knaus illustrate his manner at the commencement of his career and at the zenith of his fame, respectively. The former is the charming picture called "The Funeral of a Child," painted in 1857, and illustrated herewith, and the latter the spirited and somewhat melodramatic composition

dren at play, and the large and powerful interior called "Youth and Age," in which an old fisherman amuses his infant grandchild with toy soldiers; and a variation of the oft-repeated theme of an old woman warming herself before her cottage hearth—"When One Grows Old." A very remarkable Isabey is the magnificent picture of "The Blessing of the Hounds on St. Hubert's Day," which has been seen at the Union League Club. There are seven examples of Schreyer, headed by his "Wallachian Post Carriage," a canvas in which all of the forces of his art reveal themselves with noteworthy distinction.

In decided contrast with the breadth and vigor of the Dutch painters and the spirit and freedom of Schreyer, are the little detail pictures of Löwith and Charlemont, and some others, and above all the showy, mechanical, meretricious, "Forbidden Book" of Vibert, the worst of the many bad pictures we have seen with his name attached to it. A much better Vibert is a night scene in an art class, with a model posing and varied effects of lamp-light. There are two solid and brilliant Roybets, several fine still-life studies by Vollon, three sparkling

and striking Pasinis and a far from characteristic Zamacois. It would be interesting to speak more fully of the ten examples by Cazin and of eight by Lérôle. The intrinsic interest of the work of these able and original men is augmented by the fact that among their canvases are several which reveal them in manners not altogether familiar to us, and show out of what they developed their present styles. Five or six Mauves ring all the changes in the painter's simple but harmonious scale; and as many examples show Alfred Stevens in his

various aspects, from a mere experimenter in subtleties of color to a composer with a purpose and a point to his compositions. The big "Brittany Washerwomen," that belonged in its day to Governor Morgan, and that everybody must know from the loan exhibitions, is the only example of Jules Breton, and there is a very good genre by his daughter, Mme. Demont, and a sombre and melancholy sunset by his brother Émile. A fine little peasant and cow painted by Van Marcke in his younger years, and that might almost pass for a Troyon, and a big, ripe and showy cattle piece of his newer and more fashionable productiveness, make an interesting contrast.

By Meissonier are two equally opposite works. One is the dry, sharp out-of-door effect from the Secretan sale, the "Bowl Players in the Fosse at Antibes," and the other a picture of last year called "Deliberation," which shows a bravo lurking outside a door in a palace anteroom to slay his victim when he steps forth. Three strong canvases by Jean Paul Laurens, one being "The Grand Inquisitor," and another the dramatic "Separation of Bertha and Robert the Pious," an effective and novel Egyptian subject by J. L. Gérôme, "The First Kiss of the Sun," three brilliant genres by Grison; two vigorous single figures by De Neuville; a showy "Herodias," by Benjamin Constant; three classically treated female types, by J. Lefebvre, are among the rest. There is an unusually airy Tissot, an interior of a corridor in the Louvre, with figures of English sight-seers; a rich and colorful Ziem—Venice, of course—a far from first-rate Pettenkofen; a sheep, by Rosa Bonheur, that is clean and sleek enough to be Mary's own little lamb, and a bright but cold and hard Highland subject by her brother August.

The important painting of "Rebecca" leading her flock, by Cabanel, is one of his older and better works in technique and feeling; "Night" is a Bouguereau allegory, well known through an engraving; "The Mussel Gatherer," by Pierre Bilet, is neither illustrative of his art nor creditable to it; "Evening" is a beautiful Dutch genre by Artz, a man whom we have yet to do justice to in our collections; José Beuiliure is exhibited in a masterly exploit of showy color and technique, a Christmas eve service in a Span-

ish cathedral, and there are two Boldinis, from the Faure collection; a well painted and merely decorative "Halberdier," by Villegas; a more pretentious than picturesque Rico; a gaming group of men-at-arms by Sala; a bedroom panel, "Madame la Marquise," by Raimundo de Madrazo; several Jacquets of the average order, and one large female figure in his older and less artificial style. To these are to be added, as being represented, generally in good and often in their most satisfactory manner, the names of Von Stetten, Salmson, Quadroni, Renouf,

nothing of the qualities that made Michel almost a great master. Clays is represented by a strong scene on the Scheldt and Defregger by a Bavarian genre subject.

American painting is most creditably represented. There are a dozen or more of George Inness's works, which with but one or two exceptions are of his first fire; five pictures by A. H. Wyant, generally excellent; eight by George H. Boughton; a spirited "View of Dordrecht," by Frank M. Boggs; a strong example of Frederick A. Bridgman, a charming little study in grays; "Violet,"

by I. H. Caliga; a pastel and two oils by William M. Chase; a midsummer marine with a fleet of sailing schooners, by Reginald Cleveland Cox, a Dannat of his salad days in art, and several of Charles H. Davis's admirable landscapes. "Fedalma" is a mere excuse of title for one of the finest of those slumberous splendors of color, George Fuller won his reputation through. There are also two superior though small landscapes by Swain Gifford; a moonlight by D. W. Tryon, strongly reminiscent of Millet's "Sheepfold;" S. J. Guy's delightful "Making a Train," which he will never surpass if he ever equals it; Alexander Harrison's "Crépuscule," a

variation on the theme of his Prize Fund picture now in the St. Louis Art Academy; a genre by Hovenden, and a "Day Dreams" which does not show D. R. Knight at his best. By Eastman Johnson is a fine little child study, his large war-time picture, "The Pension Agent," an uncharacteristic early work, "The Bath," and the figures in a "Sunday Morning" New England interior, of which the rest was painted by Mr. Whittredge. Such landscapists native to our soil as H. Bolton Jones, W. L.

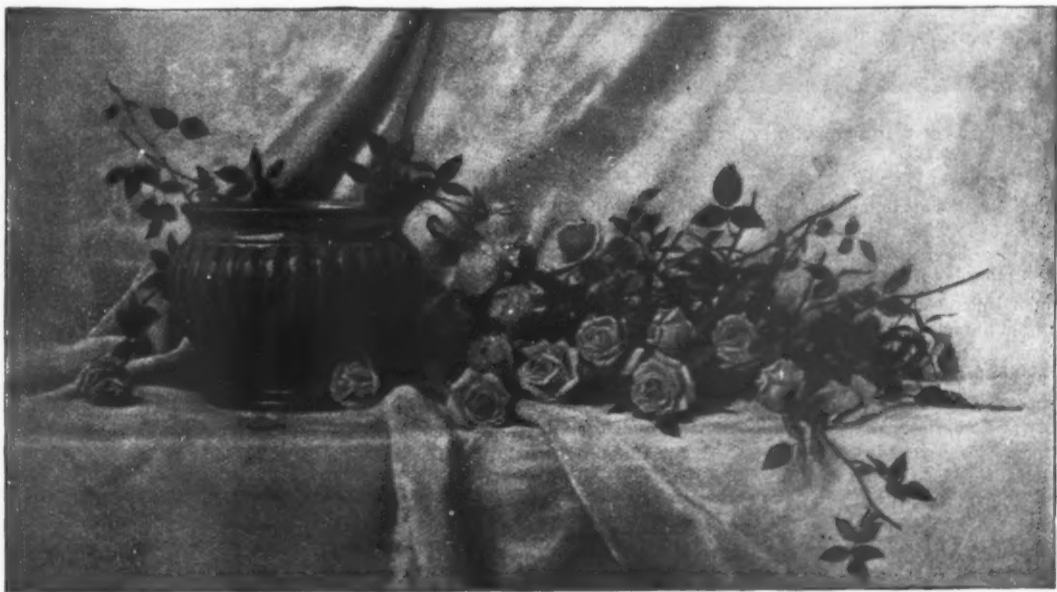
Picknell, J. Francis Murphy and Carleton Wiggins, are well represented, and there is a rich autumn landscape study by John Lafarge. In most instances, and especially as relates to the newer men, Mr. Seney has really secured choice works. Frank D. Millet is represented by three of his classical genres. There is a Carl Marr, of his student period in Munich; C. Y. Turner is represented by his "Dreaming;" Jules L. Stewart by the "Hunt Ball;" Charles F. Ulrichs by his important "Wood Engraver."

Mr. Seney dealt largely with the trade, and for their own protection they will show a lively interest in this

sale. The general impression appears to be that the choicest of the Barbizon pictures at least will go into European collections. At any rate, there is not a dealer in the city who does not look forward to important buying orders, especially from Paris. Five or six years ago Mr. Seney sold his collection at auction, and it brought over \$400,000. The average quality of the pictures was not so high as that of the present array, and there were two dozen numbers more in the catalogue. It will be interesting to compare results.



"LAWN TENNIS." FROM THE PAINTING BY CHARLES W. CURRAN.



"ROSES." FROM THE PAINTING BY MILNE RAMSEY.

"Liberty in Chains," by Couture; two of the earlier single figure studies of Dagnan-Bouveret, and pictures by Julien Dupré, Domingo, Edelfeldt, one being his "Horace and Lydia," Frere, Hebert, Henner, Huguet; as fine a piece of color as Lhermitte has produced, and two heavy and unattractive examples of Baron Leys. Decamps is seen in three frames, one being the "Cat, Rabbit and Weasel" shown at the Barye exhibition, and there are three Michels, of which one is an early work, valuable only as a curiosity, because it has in it

Our Art Schools.

PHILADELPHIA.—III. THE SCHOOL OF DESIGN FOR WOMEN.



THE large building that stands at the corner of Broad and Market streets, Philadelphia, has externally and internally the appearance of a thriving institution. Formerly the mansion of Edwin Forrest, it was purchased for its present purpose in 1880 for \$43,000. Sixty thousand dollars have since been expended to afford additional accommodation, and now the establishment covers a site with 100 feet frontage on Broad Street, 290 feet upon Master Street and 90 on Carlisle Street. The building runs round three sides of a square, which, with its grass-plot and trees, recalls the quadrangle of an old English college. Such attractive quarters must in itself have a happy influence on those trained there. The sixteen class-rooms are all light, cheerful and spacious. With the exception of the school connected with the Art Museum of Cincinnati, the building is probably better adapted for its purpose than any in the United States.



"THE WILLOWS." CUT ON WOOD BY M. J. VANDERSLICE.

The school is the pioneer in industrial art training on this continent. It was founded in 1847 by Mrs. Sarah Peter, in her own house, and removed afterward to rooms in Walnut Street. The influence upon art education of this benevolent and talented woman was not merely local, as will be seen from the following extracts from an address recently given by the principal, Miss Emily Sartain: "Mrs. Peter was the wife of the British Consul at Philadelphia, a scholarly Oxford man of classical attainments and literary avocations; but she herself was not an Englishwoman. Daughter of Senator (later Governor) Worthington, of Ohio, by her first marriage with Mr. Edward King at the early age of sixteen, she became daughter-in-law of the Hon. Rufus King, of New York, also Senator and Governor, and furthermore representative of our nation at the Court of St. James. Linked thus with diplomatic circles by a double tie, stimulated to culture by constant contact with the leaders who centre in the State and National seats of Government, her brilliant mind developed early and easily, and we find her manifesting throughout her long life of seventy-seven years that magnetic quality which, when inherent in a character, draws to itself whatever is finest and best in its surroundings. In Europe, as in America, her friendships were with those distinguished in society, in art and in literature, and even with exclusive royalty, lay and sacerdotal. Being a fine linguist, she was not restricted to any nationality. She interested King Louis of Bavaria in one of her benevolent projects, so that he gave her a thousand florins to further it. Pope Pius the Ninth

valued her as a friend, and stopped short in a solemn ceremonial of communion at St. Peter's to pick up her staff, which had fallen within the rails. Works and words alike show evidence of a charming personality, overflowing with vitality, and, above all, original and originating. We find her in sympathy with the thought of to-day, even in so small a matter as the taste for old furniture. It was possibly this taste that turned her attention to industrial art education. Long before fashion had sanctioned such research, and made it a craze, we read in her letters that she was ransacking the farmhouses of Newport and the garrets of Philadelphia for their treasures of solid old cabinet ware, carvings and bric-à-brac. But 'the test of a live mind is that it communicates life,' and this was essentially the characteristic of her enthusiastic personality. Soon after her marriage to William Peter in 1844, while living in Philadelphia, her interest in art education took practical shape. She gathered a class of girls at her house on Third Street, devoted a room to them as a studio, and at her own expense engaged a teacher of drawing, thus forming the nucleus of the present institution. Six or eight years after we find her in Cincinnati, the leader of the band of public-spirited women who originated the first movement toward the organization of an Academy of Fine Arts. Few are so fortunate as she was in sowing good seed in fertile soil. From that work in un-

interrupted evolution has grown the richly dowered Art School of Cincinnati, and, by the efforts of the Women's Museum Association of the Centennial year, the great Museum of Art under whose wing the school is sheltered. In Philadelphia the little class of workers in her own house has grown, so that now it fills to overcrowding the building under notice, having its staff of thirteen professors and a varied course of study, of which she could not have dreamed.

"The latter part of her life was devoted to what many would consider mere utilitarian benevolence. Bereft by death, and saddened by a narrowed home circle, she dedicated her time and means to active charities. In this field she was also an innovator, and a forerunner of one of the philanthropic movements of to-day; for by her influence the prison for women in Cincinnati was placed entirely in the charge of women. While staying in Rome during 1851 she became a Roman Catholic, and naturally most of her works of beneficence were henceforth carried out through sisterhoods and institutions of that Church. She gave her own house to the Franciscan sisters for a hospital, reserving only two rooms in it for herself, wherein she died in 1877, having been born but a few months after the death of Washington."

After the school had outgrown the limits of a private enterprise, the Franklin Institute assumed the management, until 1853, when it was incorporated, and a board of directors elected. In 1863 it occupied property at the corner of Broad and Filbert streets, whence it moved to its present quarters.

Its board of directors consists of: President, Redwood F. Warner; Vice-president, John Baird; Secretary and Treasurer, G. W. Hall; John Sartain, Thomas Dolan, William B. Bement, Charles F. Hazeltine, Stephen Greene, George W. Childs, Edward Longstreth, John F. Smith and William Massey. The names of these gentlemen deserve special quotation, for until within the last few years their duties have comprised not only the general supervision of the school, but very frequently they have been called upon to make good a deficiency

by contributing heavy sums from their own pockets. This is not a unique incident in the duties of directors, but few have discharged it so readily. Now, however,



BROAD STREET FRONT.

the institution has entered upon a very prosperous state of affairs. A mortgage of \$40,000 has been liquidated within the last three years; \$30,000 having been paid by the directors, and the remaining \$10,000 by friends of the school. The income is derived from two sources only: one, a subsidy of \$3000 annually from the State, in return for which it has to receive ten free scholars each year from the public schools for its four-years' course; consequently there are always forty free scholars on its roll. The other moiety of its income is from the receipts for tuition, which are about \$8000 per annum. In addition to this, there are, however, twenty subscribers who contribute irregular sums toward scholarships.

On entering the building, we find on the ground floor a reading room, parlor, office, lecture room, modelling room, two "antique" rooms, and the Forrest Picture Gallery. Upstairs there are a dozen class-rooms devoted to the various branches in the school course.



PRACTICAL DESIGNING FOR FABRICS. PHILADELPHIA SCHOOL OF DESIGN.

The art objects are not particularly noteworthy; one finds, however, a valuable library and an ample collection of casts from the antique. Among the score or

so of oil paintings is "The Spirit of the Waterfall," by the poet-painter, Thomas Buchanan Read, presented by Mrs. J. L. Claghorn. Here also are Mr. French's original models of the colossal figures representing the Army and Navy, designed for the Philadelphia Post-Office.

The staff of the school at present is as follows: Principal, Emily Sartain; object drawing and elementary design, Sara C. Pennypacker; life classes, Alice C. Barber Stephens; antique, Herman Faber; landscape and still-life, Peter Moran; still-life and flower painting, Emma C. King and Anna Knox; design, Charles Page; pen drawing and illustration, H. B. McCarter; geometry, Lulu E. Drury; perspective, Jennie Dean Kershaw; industrial design, Florence A. Einstein; advanced classes in modeling, E. A. Stewardson; lecturer on modern design and decoration, René de Quelin; china decorating, Albrecht Jahn and Helen Collins; wood engraving, George P. Williams; and portraiture, William Sartain.

The school has sold to manufacturers many designs by pupils; these were chiefly for carpets, table-cloths, floor-cloths, and other fabrics, and commissions for etchings, wood engravings, crayon portraits, china decorations and drawings on wood that have been satisfactorily executed from time to time, and are still increasing. The work of the school in this department shows much vitality, and the subjects quoted indicate that the field to be worked is not a narrow one. A student may enter any of the classes devoted to these special art handicrafts by showing evidence of ability to carry out the work. One of the illustrations of the present article, "The Willows," after E. E. Lun, by Miss M. J. Vanderslice, is an example of the wood engraving done in the school. Miss Sartain's portrait has an added interest in having been drawn for *The Art Amateur* by her father, the veteran engraver.

There is also a regular normal course for training teachers, comprising instruction and study of all the subjects taught. Since September, 1889, this normal course has been fixed to cover four years. Prior to Miss Sartain's appointment as principal, in 1886, the main features were the study of geometry and perspective, while drawing from the flat consumed most of the rest of the time. But in her first annual report, Miss Sartain announced that drawing from the flat was abolished, and the time so gained devoted to the study of the antique. Finding also that perspective seemed to remain apart in the minds of the pupils as an abstract mathematical study, and was not regarded as of practical assistance in their daily object drawing, an entire change was made. The system introduced by Mr. Eakins into the Pennsylvania Academy of Fine Arts is still in force—to quote Miss Sartain's

own words: "It is more simple and more pictorial, and better results are expected. Even the diminished time

originally controlled our Normal Art Course. In that curriculum the mechanical and mathematical branches are given such prominence that the grant of money made to the provincial schools each year is dependent upon the number of pupils who successfully pass the examinations in these studies, the questions being sent down from the parent school in London. In the Dublin and Edinburgh Government schools the students are forced to devote four hours each day to perspective to meet the requirements. But the purpose of the Philadelphia School is, above all, to be practical, and our course aims to arouse the intelligence, strengthen the observation, and awaken the artistic perception, rather than to store the memory with rules that can be obtained from any book of reference."

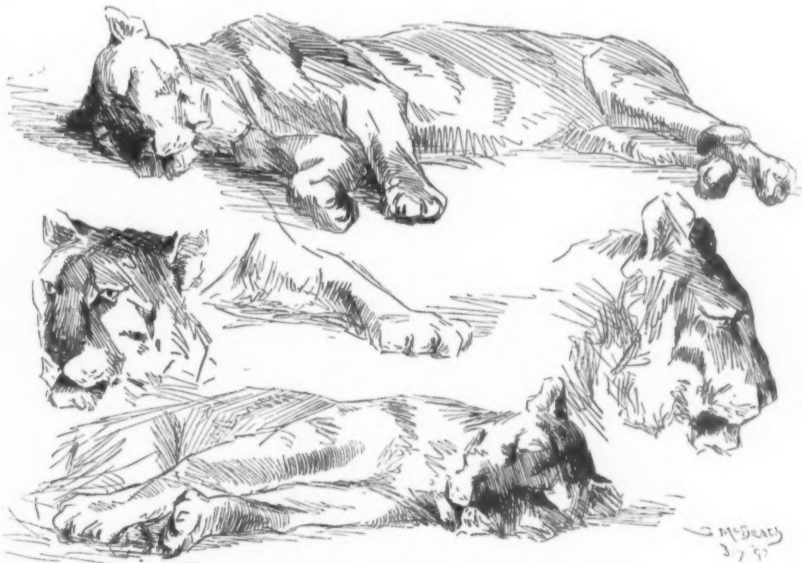
In the same report we find record of progress in every department, especially in the life classes organized for the study of the nude figure, "offering young girls the unique advantage of pursuing this study under the guidance of one of their own sex." Mrs. Alice Barber Stephens, who has charge of this department, is a pupil of Thomas Eakins, and, in Paris, of Tony Robert-Fleury. "All schools in Paris and New York having the same broad and comprehensive scope have long since established classes from the living model, recognizing its study as the only true basis of excellence in ornamentation and decoration and every finer form of art production." The several pen sketches we reproduce, notably the compositions illustrating "The Deserted Village," by Miss Tourgée and Miss S. McBeath, give ample evidence that the method of teaching "illustrating" is up to date.

The fees for tuition are moderate, being \$25 for the term of four months. The rules and regulations, and the discipline and tone of the school are admirable. Throughout its whole course there is a frank recognition of newer truths and more modern ideals in art that will really help its pupils to take their places in the world of art, without the painful "unlearning" that is so depressing to a pupil who leaves one of the old-fashioned schools to enter upon a course of study in Paris. Without undue bias toward any particular school of France or elsewhere, there is the impress of growth and progress in all its routine. Entering the rooms for technical instruction, one finds the pupils busy preparing designs for oil cloths, carpets, wall-papers and the like with the same business routine as if they were in the designing room of a large factory. In the classes of china painting, wood engraving, etc., the arts are being taught with thoroughness and a specially practical attention to commercial requirements. Miss Jordan's pen

sketch gives us a glimpse of a student at work in this department. It will be noticed she makes her design



PORTRAIT SKETCH. MISS EMILY SARTAIN, PRINCIPAL.



LIFE STUDIES OF TIGERS BY S. McBEATH, STUDENT.

expended upon it and geometry was an inheritance from the South Kensington Museum, whose plan of study

under the very shadow of the loom, which will later on materialize her idea. The group of small designs on page 69, evolved from a given theme, tell their own story, and adequately represent the "modus operandi" pursued in laying out tasks in the Normal school course.

In the water-color classes one is struck by the method taught; the colors are handled boldly, and washed in with a free touch. The still-life groups are most harmoniously arranged, and the students are not afraid of color; every pupil tries for broad effects. The life drawings are also good, and if in the antique and some other departments the influence of old tradition seems unduly prominent, this is probably more so by contrast with the modernity of other departments than by any actual shortcomings. Throughout the whole school you are conscious of a strong personality ordering and inspiring the work which is vital and progressive even beyond the average of successful schools. The prizes are numerous, including gold medals, scholarships and other incentives to spur on the industrious pupil.

Miss Sartain is well qualified for her position as principal of such an important institution. She is the daughter of John Sartain, the well-known engraver, and sister of the painter, William Sartain, of New York. She studied engraving under her father and painting under C. Schussele, the first professor of painting at the Academy of Fine Arts. Afterward she went to Paris and entered the "atelier" of Evarist Luminais. The study received under this masterfitted her to become an exhibitor at the Salon. She was four years in Paris and two in Italy, and received the honorary title of "demoiselle d'honneur" of the Princess de Lusignan. She was art editor of the Philadelphia magazine, *Our Continent*, projected by Judge Tourgée, and superintended the illustrations of the "édition de luxe" of "New England By-gones," the memorial volume by Edward Ashton Rollins.

In a recent address, Miss Sartain said: "French methods and comprehensions of art and nature are being introduced into the school work as fast as possible. The point of view is changed. Instead of flattening the model to a plane surface, and only mathematically squaring

circles and comparing lines, a process which results in a species of lifeless chaos, the emphasis is laid upon the construction, the solidity and the values. The effort is to convert the flat paper into a plastic reality, which in its planes facing, retiring and turned away from the

PEN DRAWING FOR PHOTO-ENGRAVING.

XX.—BOOK ILLUSTRATION. FURTHER ADVICE.

ABOVE all, remember that in studying art, it is practice alone which yields the best results. Reading and thinking, turning over in one's mind the practicability of this or that style of work, observing nature, and studying works of art, are all helpful; but the fact of your having *done* a thing is still more beneficial. Any who have followed up the suggestions offered in previous articles will be quite as ready, nay, more so, to accept further advice, as those who merely read that already given without putting it into practice. To the first I would ask a pertinent question: If you have drawn some of the familiar objects chosen as examples—a pair of scissors, a hand-bag, a chair or a table—can you not say emphatically that since then you have observed more closely the general construction of such scissors, hand-bags, chairs and tables? Have you not been quicker to notice whether the blades of the scissors were narrow or broad, whether their handles differed from one

another in greater or less degree, whether the rivet that connects them was large or small? Do you not notice now if this chair or that is like the one you recently sketched, and mark how in one the legs are heavier or the back curves more, and in another that the seat is higher? Possibly you hunted through your house for a suitable table to draw, and chose that which was easiest to move, or else the most artistic one; a few days after, in paying a call, you see a table, and think how much better it would have suited your purpose than the one you had; or you pass a furniture store and instinctively stop to examine the construction of the specimens therein displayed. As you turn away from the window a man steps into a street car; you regret you did not catch a glimpse of him sooner, and yet wonder why, for he does not resemble any friend of yours; indeed, you did not see his face. Yet you are con-

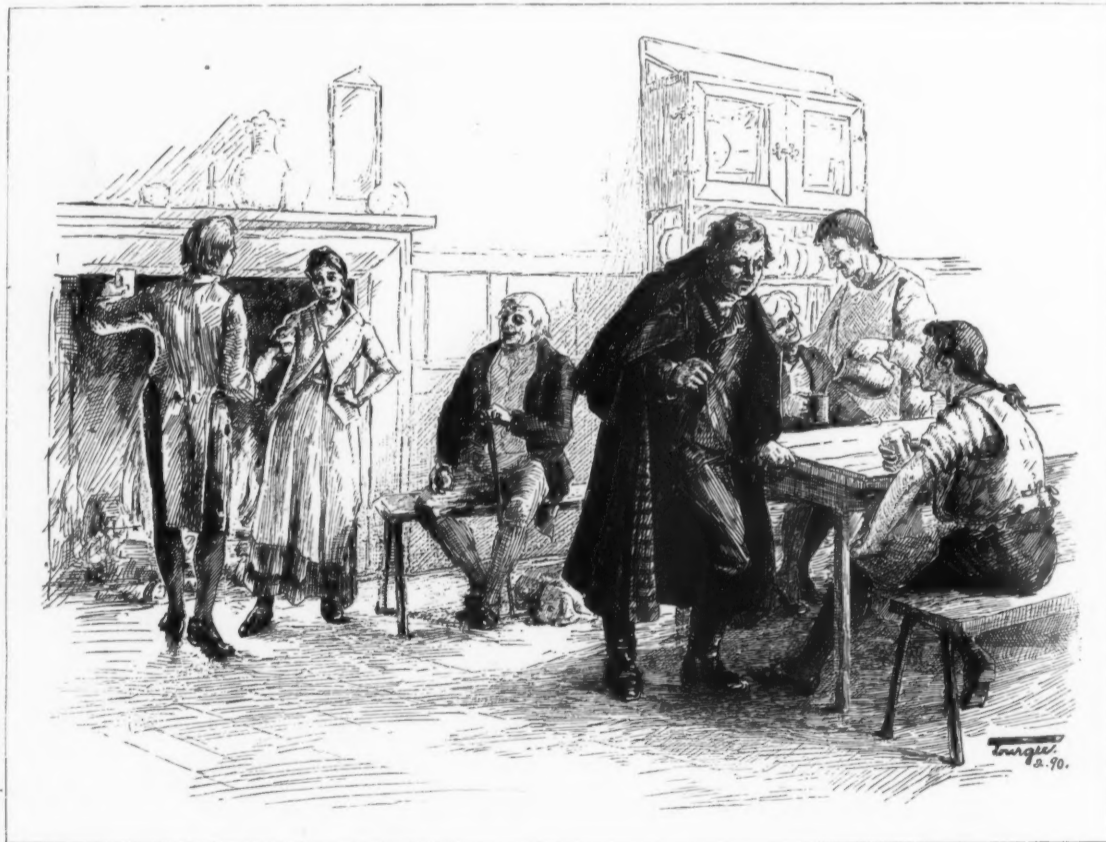
scious of a feeling of regret, and only upon analysis discover that it was because the hand-bag he carried appeared to be different to any you had seen before. The truth is that you never observed the general construction of a hand-bag until you undertook to draw one. E. K.



COMPOSITION CLASS. THEME FROM "THE DESERTED VILLAGE."

"... THAT HOUSE WHERE NUT-BROWN DRAUGHTS INSPIRED,
WHERE GREY-BEARD MIRTH AND SMILING TOIL RETIRED."

source of light, becomes an entity which can be grasped, which could be translated into clay. Life and nature are urged for study not only in studio work, but, when the weather permits, in out-door work. Art consists in the relations of things to each other. Corot and



ANOTHER TREATMENT OF THE ABOVE THEME.

Daubigny are both true to nature, but put a Corot tree against a Daubigny sky, and the isolated facts become untrue by their false relations." This quotation really indicates the entire tendency of the school under the direction of Miss Sartain.

ERNEST KNAUFFT.

FIRST STEPS IN CLAY MODELLING.

THERE is a fine potters' clay used by sculptors in modelling much of which is imported from England; but the best I have seen came from Pike County, Illinois. Potters' clay contains lime and magnesia, with more or less of black or red oxide of iron. The finer sort is used for making earthenware and the coarser for tiles, drain-pipes or the like. Pipe clay is a fine variety of potters' clay, somewhat like kaolin, but contains less silica, so that it remains more porous after firing; it is very plastic, unctuous to the touch and of a grayish white color, changing to a cream color after it has been fired. The dealers recommend what they call china clay for objects intended to be fired instead of cast, and claim that it shrinks very little in the kiln. For modelling a statue one would need a large quantity of clay. It is sold in New York by the barrel, at the rate of one and one half cents a pound. Most dealers in art materials keep dry clay put up in small packages, and sell it at the rate of five or six cents a pound. A bust requires about twenty-five pounds dry weight; for small objects, as a hand, foot, or panel of flowers, four or five pounds will suffice. If the clay is procured from a common pottery instead of from an artists' supply store, care must be taken that it is well washed. If too dry it must be soaked in water until of the consistency of dough; this result will be hastened by breaking up the clay. The tools really necessary are but few, although they are made in a great variety of shapes and sizes. In buying, select those of basswood, one with a broad blade running into a point on one side, one of a serpentine shape and one with teeth. Also procure wires bent in round, oval and triangular loops and fastened in handles, and a board to model upon, strengthened so that it will not warp. If you wish to model a bas-relief, you can set the board on an easel, having first put some nails in it to support the weight of the clay; if your work is in high relief, carry wires from nail to nail.

To model an object in relief upon a plaque, select a common, shallow jelly-cake tin or the cover of a paint-pail and fill it evenly and smoothly with clay. Have a good outline drawing of your model. (Many of the designs given in *The Art Amateur* for wood-carving would be quite suitable.) Lay the design upon the surface of the clay, which should be firm enough to take the impression as you trace the outlines with a pin or pencil. When you have traced the drawing, carefully remove the paper. Then scrape away the clay all around the outline to the depth of about one-eighth of an inch, and proceed to work up the design, keeping everything in the background as low as possible, and being most careful to leave no edges standing up in such a way that the wet plaster can run behind and interfere with the withdrawal of the mould. When there are such projections, it is necessary to make the mould in separate pieces, or to use a gelatine mould. Keep your tools clean during work by dipping them in a bowl of water. A soft inch-wide brush dipped in water will suffice to keep your work smooth.

When leaving the clay upon which you are working for the day, sprinkle it, covering it with a wet cloth and placing it where it will be protected from evaporation. It is a good plan to turn a large tin basin over it. Experience will soon teach you how wet to keep the clay. If on returning to work it is found too dry, pour water over it until it has absorbed enough to be in good condition.

When you are finished modelling, and before making the mould, remove the work from the tin (which is very easily done) and place on a newspaper, setting the whole into a basin.

In modelling a bust, it is necessary to have a revolving plinth to enable the sculptor to see his work from all

sides and in all lights conveniently; a revolving office stool shortened to a convenient height, with a top provided of a heavy board that will not warp, is a capital makeshift for the regular thing. An upright piece of

It is important that the core of the bust should be firm and compact, as the clay settles by its weight and the pressure of working on it. Some persons use glue water for wetting the trowel at this stage of the process.

When you have the rough shape of the head and shoulders blocked to about the right size, commence with the features as seen in profile, and carving out and building up until you have secured the correct outline, taking care that it comes in the centre of the face. Then turn the bust facing you and mould the features. It is well to have accurate measurements of your model unless your eye is very true, and for this purpose a pair of calipers will be found of great service.

A support that will serve can be made by fixing legs on a common sieve so that it will stand over the bust without touching it. Over this a wet flannel cloth can be drawn down and fastened to the plinth, and the whole covered with a waterproof, or anything that will exclude the air.

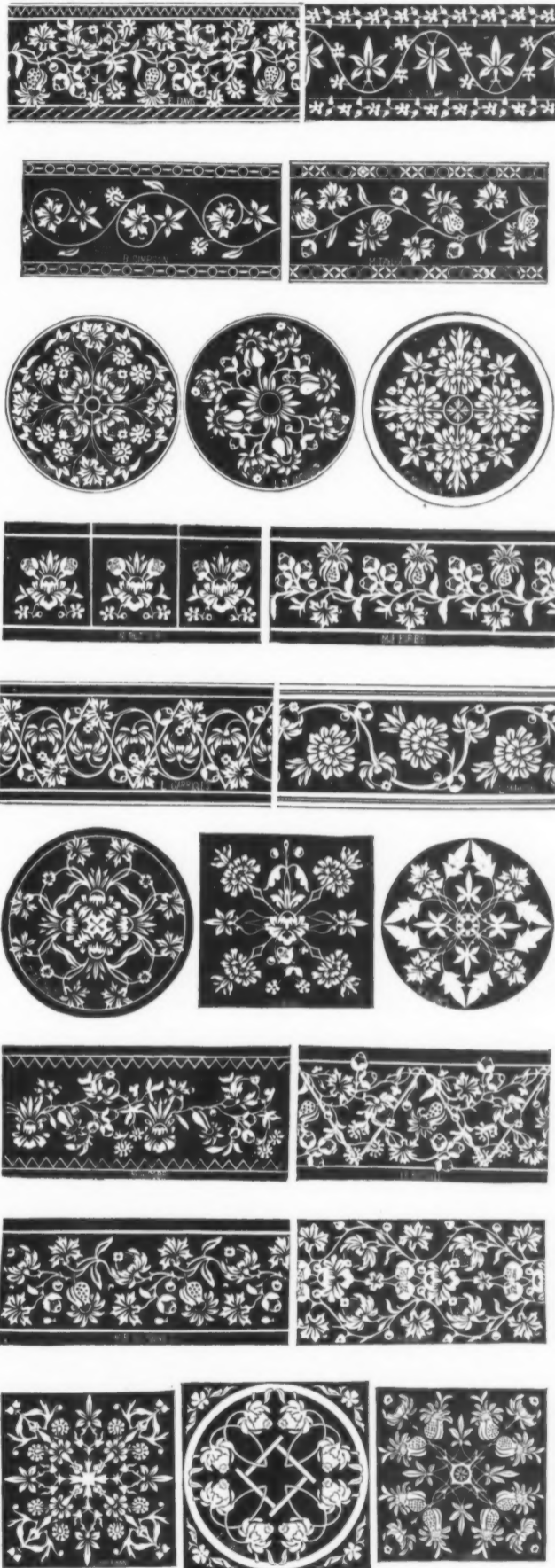
For a large figure it is necessary to have a plinth so arranged that it will turn freely on its rollers in spite of the heavy weight of the clay; there must be an upright iron post to support the body, and to this must be fastened supports for all the limbs and different parts of the whole figure. Plumbers' pipe answers admirably for this purpose, and braided copper wire for the hands and fingers. The services of an experienced person should be employed to arrange these complicated supports, for any fault in them will give serious trouble. For small figures intended to be fired use the best quality of china clay, which can usually be procured at the same price as the common modelling clay, and be careful that the braided copper wire used for supports does not anywhere come near the surface, and that the work is very compact.

I had an amusing experience with one of my first attempts at modelling. My subject was a figure of Diogenes, and I sent him to a pottery to be fired. He was returned to me standing on a huge butter crock from which it was impossible to remove him. Then I remembered that a wine bottle had been used to support the form, and the glass having melted in the furnace heat had glued poor Diogenes fast on this most absurd pedestal.

L. BUSH.

A WARNING to young English artists and students against the pernicious influence of French art teaching is, according to *The (London) Artist*, soon to be published by Fernand Cormon, a young French painter of great distinction. The burden of his message, we are told, will be this: "(1) That French artists regard the English school of art as the only one now characterized by vitality and individualism besides their own; (2) that it is unquestionable that though technically deficient it is more truly artistic; (3) that artistic quality is more precious 'au fond' than technical quality; (4) that Englishmen who come to Paris to acquire technique should avoid French 'style,' French 'color,' and French methods as they would the plague; and that (5) they had better stay at home with their minor faults of 'mecanique' than come to Paris to exchange them for the greater faults of the French school—faults which arise from the transitional state in which French art finds itself." M. Cormon, we are told, "declares that French art of to-day is really diseased—temporarily, no doubt, but yet that the disease is horribly contagious."

THE students in Miss Sartain's School, whose clever illustrations of a familiar couplet from "The Deserted Village" are shown on the opposite page, will doubtless be interested to know that the accomplished draughtsman, Mr. E. A. Abbey, is at work, for the Harpers, on the same delightful poem of Goldsmith. With what interest they will compare his rendering with their own version,



TWENTY-ONE VARIATIONS ON A GIVEN THEME—EXERCISE IN DESIGN BY FIRST-YEAR PUPILS OF THE NORMAL ART COURSE, PHILADELPHIA SCHOOL OF DESIGN.

wood, with a short cross-bar to support the head and shoulders, must be fastened firmly in the centre of the top. The clay should be packed up as solidly as possible with a trowel into the rough semblance of the model.

STUDIES IN MODERN

- I. EDWARD
- II., III., IV.,
- V. G. BOUL
- VII. LÉON B
- VIII. H. LE R



I.



III.



II.



IV.



IES IN CRAYON BY ODERN ARTISTS.

- I. EDWARD BURNE-JONES.
II, III, IV, VI. W. BOUGUEREAU.
V. G. BOULANGER.
II. LÉON BELLY.
II. H. LE ROUX.



"A MESSAGE TO CHINA DECORATORS."*



THE reputation of Mrs. Goodyear as an artist in water-colors, and in china painting, both in Boston and New York, makes any book from her pen especially interesting, and the quaintly shaped volume entitled "A Message to China Decorators" is likely to be warmly welcomed by votaries of this very popular art. The book is printed in a red brown ink upon creamy white paper, with limp cover, and has its pages bound together by white cords passing through the top and forming strings to tie the whole into an ancient-looking roll, with a heavy red seal by way of finish. The book is written in pleasant colloquial fashion and is full of sympathy for those who bungle and fail in their efforts. The two designs given with the text are simple and effective, but are in outline only. As an example of the pertinent hints which are freely scattered throughout its thirty-eight pages, we extract a few of the warnings that convey much valuable teaching in very pithy sentences:

"Don't use tracing paper unless for some intricate geometrical pattern.

"Don't use dirty turpentine.

"Don't forget to clean palette, brushes and knife used in painting.

"Don't clean gold or silver or bronze brushes or knives,

"Don't mix colors promiscuously all over your palette. Keep each color in a clear space by itself.

"Don't mix shadows into your lights on your palette; rather take a little of the light or pure color and mix it with the color intended for shadows.

"Don't use any color after particles of dust are plainly apparent in it.

"Don't put any oil into the color for outlining, but take the thinnest, newest turpentine you can procure. Oil makes the color spread and the line thicker in width and thinner in tone.

"Don't use so much oil in your color that it remains wet and oily on your china long enough to collect dust.

"Don't use such a small quantity that the color will not go on smoothly and shade well, but seems dry and streaked.

"Don't use brushes with rounding corners.

"Don't use china tile or plate for a palette.

"Don't try to be too economical in the use of color and starve your palette.

"Don't squeeze your tube by pressing anywhere except on the bottom edge.

"Don't leave any part of your painting to be 'patched' up by and by.

"Don't be afraid of taking out any part that is not perfectly satisfactory.

"Don't ever say: 'I know it is not right, but it will do.'

"Don't work hastily or carelessly or when you are tired. Remember an oil or water-color sketch can be torn up, but a piece of china once fired can only be destroyed at loss and expense and your sins will always stare you in the face as long as it remains unbroken.

"Don't consider any moments or hours lost that are spent in making careful drawings from flowers and plants that will adapt themselves to your work.

"Don't neglect any rare or unusual growth.

"Don't depend upon others for your drawing or designs.

"Don't, if in doubt about a color or mixture, use it on an expensive piece until you have first experimented on a bit of broken cup or plate, had it fired and seen the result.

"Don't consider time lost spent in practising how to lay on color evenly and well.

"Don't, above all things, think any moment misspent in learning how to use the outliner, so as to make the firmest and most delicate and crisp line possible.

"Don't feel discouraged over any failures, but search for the causes and avoid them in the future."

JARS of a suitable shape to embody the design that is reproduced upon one of our color plates, with raised or open-work borders surrounding their tips, may be obtained at any of the principal dealers. To carry out the design, first tint the whole jar with "Royal Worcester"

cream, and have it fired. Use carnation No. 1 mixed with an equal quantity of flux for the tints on the border and the lighter portions of the pattern, using less flux where deeper color is required. The stamens and outlines should be put in with deep red brown, and in places as indicated accented with Cooley's Roman gold. If a glaze is preferred on the flowers, remove the tint and wash in the design lightly, outlining it with red for the first firing. The accents and gold should be reserved for the second or third firing. The design will cover a little more than half the vase. For the other side a portion of the group as given may be repeated, or the scrolls only continued by way of decoration.

THE BOUCHER DESIGN.

THE charming composition shown on the page opposite for tapestry painting may be applied just as represented, or it may be divided into two distinct parts. The upper group is given more in detail on this page, it being especially suitable as a motive for china painting,



for the decoration of the top of a bonbonnière, or the side of a vase; or, again, for the centre of a fan in gouache painting on silk or vellum. The composition, as a whole, is well suited for a wall panel or screen.

Begin by making a careful enlargement. Then transfer the outline by pouncing it on to fine wool canvas. Paint with Grénie's dyes, consisting of only ten colors and the liquid medium which is always to be mixed with them. Put in the sky first with a pale tint of indigo only. Shade the clouds with gray and a very little sanguine. Toward the horizon, introduce some yellow and rose-color. While these colors are still moist, paint in the distant foliage with a very light tint of cochineal and indigo mixed. Wash in the foreground with graduated shades of gray and yellow greens, very delicately. The leaves and grasses can be defined afterward on this groundwork when it is dry.

For the flesh painting, mix two shades of sanguine, and with a very small sharp bristle brush put in the strongest markings with the darkest shade, and afterward indicate the broad shadows with the paler tint. When this painting is thoroughly dry, put in the local flesh-color freely over all with the faintest possible tinge of sanguine mixed with plenty of medium and a little water. When this wash is partially dry, counteract the reddish tint in the shadows with a yellow green, made by mixing indigo and yellow. Introduce a little rose-color or ponceau into the cheeks. For the hair, make a shadow color of indigo, yellow and sanguine. For the light wash use yellow much diluted, with a drop of ponceau in it. This makes a tawny gold shade. Variety can be given by using the colors indicated in different degrees of strength. When all the flesh painting is laid in, work up the foreground, taking care to preserve the relative tones according to the copy. The wreaths of roses should be put in first with a light flat wash of ponceau for the flowers and one of pale yellow green for the leaves. When this painting is dry, shade up with sharp little touches of stronger color.

LESSONS BY A PRACTICAL DECORATOR.

XI.—MOIST WATER COLORS FOR CHINA PAINTING.

THE old objection of some amateurs to taking up china painting because of the discomfort of using paints with disagreeable odors is no longer valid. As has been often pointed out in *The Art Amateur*, this may be obviated by the use of the Royal Worcester water-colors, which are sold in tubes and whole or half porcelain panels, similar to the usual moist water-colors. They are odorless, are easily worked and are as trustworthy in firing as the powder paints that require oil and turpentine in mixing, or the tube paints prepared with oil. To employ them successfully, take the amount of color required from the pan or tube, mix it upon a palette with a steel palette knife, using just enough clean water to make it work freely. With water alone the paint dries rapidly and requires frequent moistening with the knife; but with megilp it keeps open longer. As even then in the end it is apt to get a little sticky or thin, the water may be recommended as perfectly satisfactory for all ordinary painting. When the work is finished the paint dries immediately and the palettes can be put away for future use. When wanted again they need simply to be brushed with a soft brush to free them from any dust or foreign substance that may have settled on them. Lint and dust must be avoided in these paints no matter what mediums are employed; mixed again with water they are ready for use.

Do not dip the brush in the colors in the pans. One is greatly tempted to do this, as it is much easier than to take them on the palette, but to yield to the temptation would mean soon spoiling every color, making it impossible to obtain a pure tone. Pinks, blues and yellows are very susceptible to the slightest touch of any other color and must be kept separate, only being mixed when needed.

Never use brushes that have been employed with oils; even if thoroughly washed in water and alcohol they are apt to be harsh and unmanageable. Before using wet the brush in water or megilp. Care should be taken not to use too much water in mixing the paints; they should be about the consistency of the oil colors. If the beginner has never painted and cannot get a teacher, some practice will be necessary before any really good work can be done. Before attempting a regular design, practice until a smooth, even coat can be laid on a flower or leaf drawn in a few lines with India ink or traced by impression paper. If the paint is too wet and flows beyond the outline, either blow upon it, or let it stand a moment or two and it will dry out; or add a little more color to it.

Any dealer in artists' materials will order a set of these water-colors if he does not keep them in stock. The brushes are the same as those used for oil paints. I write especially of the Hancock moist water-colors, because I have used them. There may be others equally good, but I do not happen to know of them.

Azure blue is almost transparent when used very thin, and is similar to ultramarine, being not quite as bright a blue but firing with more of a glaze. It is useful for a light blue sky, or for clouds when mixed with gray. Mixed with rose, carmine, pink, or purple it produces lilac, mauve, or violet. It is also valuable to give a maroon or purple tone, or to modify the purples. It is very good for such flowers as blue violets and "bachelors' buttons." Deep azure is a similar but deeper color that can be used for the same combinations.

Old tile blue is very much lighter and brighter than the Lacroix old blue. It is an imitation of the blue used in old Dutch tiles, and is a very pleasant soft color for landscape or for an all-over design combined with gold.

Soft turquoise is a genuine robin's egg blue similar to the Lacroix turquoise green in tone, but much prettier. It is more effective when used alone. Although it will mix with the other blues, they lose its green tone. For small flowers in clusters painted to cover a surface, it is exceedingly pretty. Gold dots added to the centre of each flower improve the effect. It works more like enamel and always requires two coats, but must not be laid on too thickly or it will chip in firing, for it is a very soft color.

Outremer turquoise corresponds to Lacroix turquoise blue, but it is a little brighter. It can be mixed with all the carmines and purples, producing different shades from the other blues. It is good for tinting.

(To be continued.)



TAPESTRY PAINTING DESIGN. AFTER BOUCHER.

(FOR DIRECTIONS FOR TREATMENT, SEE OPPOSITE PAGE.)

FLOWER PAINTING.

I.



REMOVING flowers from their natural atmosphere and environment often robs them of the sunshine and shadow that gave them their greatest charm. When we set about painting them we must replace these conditions by the best substitutes that we can. This effort, quite as much as any that is made after the brush is taken in hand, decides the character of a study. It is hard for amateurs to comprehend all that depends upon effects of light and shade. They will pay the nicest attention to local color, and practically ignore the conditions which interpret it. If any reader does not feel quite sure as to whether he is beyond this stage or not, let him make a test study with pen and ink or with lead-pencil. The degree of merit which this shows as a finished drawing will give the measure of his acquirement. I may say, parenthetically, that I have known people who assumed to paint flowers, and yet were unable to make a presentable drawing of the same. One may not be in the habit of making flower studies with pen or pencil, but if he is unable to do it, and yet has plunged into color, let him retrace his steps and go to work honestly. If he will deal with light and shade alone until he understands its principles, he can then apply them intelligently to color.

No light is so reliable as that which comes from a single, large north window. Sometimes, in cities, reflections from opposite windows are troublesome, but one learns at what times to expect them and how to avoid them, exactly as one must avoid direct sunlight. Unless a window is very high, the lower part should always be screened; little hooks or wire nails may be put in at the sides and a piece of dark cambric, with loops at the corners, stretched across. When one has had but limited experience in making original studies, it is best to concentrate all the attention on the flowers themselves, without introducing vases or any elaborate accessories, unless they are such as will allow their details to be deferred until the flowers are finished. Anything that calls for reflections and shadows upon its own surface, depending upon the flowers, will only rob the latter of time and attention. Further, one is less likely to produce a stiff, conventional study if he uses flowers alone. If they are cut flowers they may lie on a horizontal surface, or be fastened to a vertical surface, and may be upright or inverted. Again, flowers may be painted as they are growing in pots, in which case there is no fear of their perishing before the work is completed. This is, as a rule, safer than substituting fresh flowers for those that have drooped, and thereby disturbing the arrangement. It is not at all necessary to depict the pot itself; the stems may be made to lose themselves in a sketchy way, or they may be painted as if they continued below. A rose-bush in full bloom makes a beautiful study taken as you might see a central portion of it from an

open window—below and above it is supposed to continue beyond the margin of the canvas or the paper. (We are now discussing general principles, equally applicable to water-colors or oils.) Climbers, like wistaria, clematis and trumpet flower, appear more natural when treated in this way.

As to those accessories which are so independent of the flowers that they may be painted at another time, it is best to consider them as quite apart from the flowers—in fact, really changing places with them. In that case, the latter becoming the accessories, they belong rather to general still life painting. For instance, a sketch of a few violets or rose-buds laid upon an

those that are to express the lowest value—that is, those that are best adapted to receiving effective shade. All may be the same kind of flowers, but in different stages of bloom, some presenting centres in which rich shadow is disposed to lurk, while others, whose fair convexities are most noticeable, will seem to call for high light; and still others will consistently express medium values. As to juxtaposition of colors, it is harmony rather than strong contrast that we should be anxious to secure. Take great care to have a good proportion of the mass turned more or less away from the light. Do not seek to make too many of the beauties conspicuous, as that will only result in diverting attention from the one centre. As soon as the composition strikes you as being a happy one, let it alone and proceed to work, for one cannot tell how soon the flowers will begin to change.

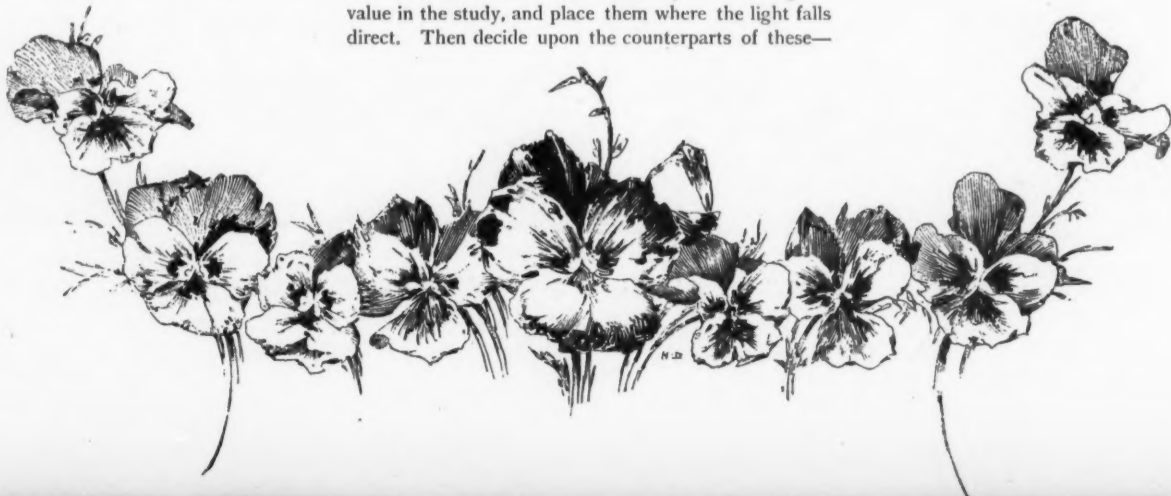
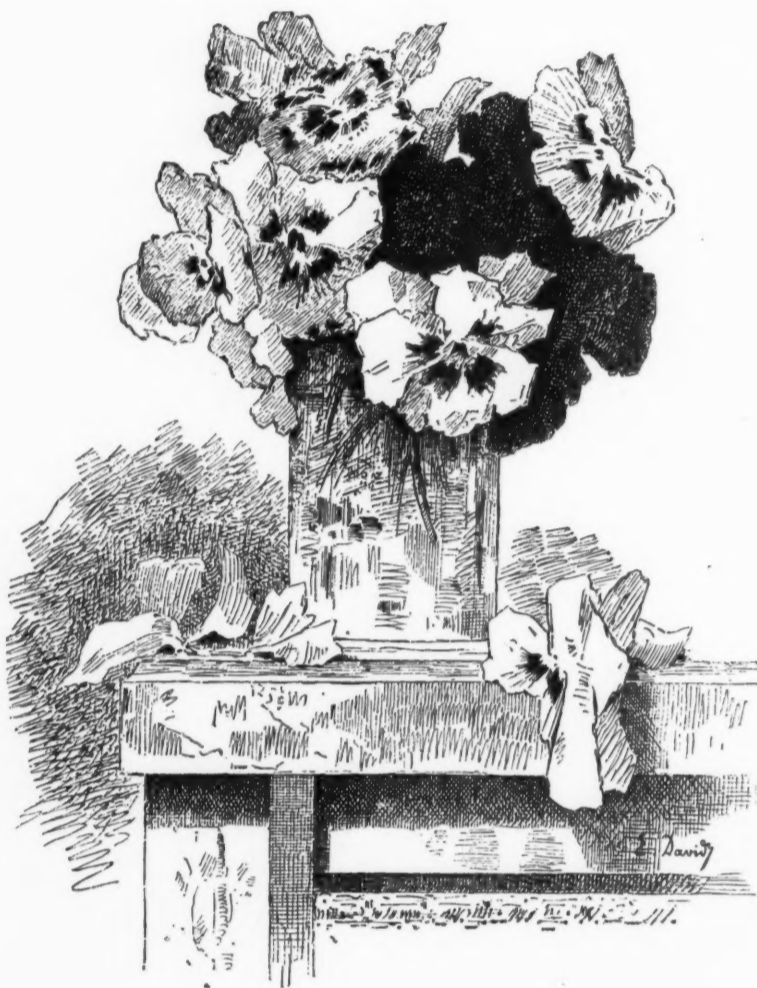
The amount of sketching in to be done depends very much upon the amount of skill that is to be brought to bear in handling the pigments. It is usually necessary to sketch more thoroughly and yet more daintily for water-colors than for oils, as any attempt to modify outlines after once laying in the former is somewhat hazardous, or, in any case, involves time.

The palette should be first set for the background and for all the flowers that are to come directly upon it. Neither water-colors nor oils should be allowed to dry between the painting of the background and of the flowers. In making studies for future copying, if the flowers are so perishable that they need all the time at command, a slight wash of water-color, just sufficient to relieve the flowers, is all that the background requires; and, under the same circumstances, with oils, one may use opaque Holland—such as is sold for window-shades—a pale olive tint will always relieve green leaves beautifully, and there are few flowers that do not look well on it. Then the background is ready, at the outset, except that a delicate dabbing, from black spread as thinly as possible on a palette, is needed to indicate the cast shadows and the division between the vertical and the horizontal parts of the background, if the latter is to be introduced.

With all painting consider your masses first. In water-colors, decide where all the lightest general tints are to be, and lay them in broadly and of the proper strength at one time, only sparing the high lights. This general coloring will afterward receive most kindly the darker tints that may lie in any portions of it. In oils, transparent colors may be laid in upon the same plan, but usually the darker ones come first. Thin, transparent shadow tint is sometimes laid upon light color, but, as a rule, light colors are used to bring out objects from a dark undertint. In water-colors, we have our highest value given us to start with, if we use white paper, and we constantly bear in mind the necessity of preserving its original purity. In oils, we begin with nothing—before dawn, as it were—and bring out our values, even as

the rising sun gradually reveals and lights up what has been hitherto invisible. Later, we will discuss the special application of these principles, step by step, for practical flower painting from nature.

H. C. GASKIN.



THE HOUSE

PANELLED HALL AND STAIRCASE.



THE PALACE OF HADES
AMPHORA FROM CANOSA.

THE interesting design by Mr. Charles T. Mott, for a panelled hall of a house in West Virginia, which attracted considerable notice at the late exhibition of the Architectural League of New York, was but one sign among many of the interest which is being taken in the problem of hall decoration. This has been rendered a very important and, at the same time, a very attractive problem by the return to the antique fashion of connecting with the staircase a large, square interior hall. It has been the practice, especially in houses situated in the Southern States, to have a long hall running through the house from front to rear, dividing the ground floor into two equal or nearly equal portions. This gave a through draught, which may have been pleasant on the hottest days in summer, but was decidedly unpleasant and inimical to health during the rest of the year, even in the latitude of Virginia and Tennessee, and was quite inappropriate in Northern

houses. Mr. Mott's design showed a square hall opening to the outer air only through the front vestibule or piazza, and rising through two stories. A huge monumental chimney-piece was carried up in panels, separated by carved pilasters, to the ceiling, and, on the second floor, a gallery leading to the staircase opened through two large bays, only partly railed off, on the hall. A similar disposition of hall and staircase is shown in our illustration, taken from a New York house. The principal difference is that in Mr. Goelet's house the hall is nowhere walled off from the stairs. One enters at the left, and finds the broad winding stairs on that side, adjoining the great hall chimney-piece, beyond which opens a bright, tastefully arranged morning-room. The hall rises, as in the other design, through the second story, and is panelled throughout in quartered oak in square panels. Old Flemish tapestries, in tones of indigo and dull green, are hung over the panelling. The chimney-piece has been specially studied after early Renaissance examples, and consists of an elaborate arrangement of narrow carved oak panels, divided into stages by cornices, and supported by bracketed pilasters. The staircase is in a later style, that of our Colonial period; its spindle-shaped pillars and elegant oval arches make a piquant contrast with the sturdy, straight lines and right angles of the main body of the hall.

The decoration of such a hall as this is an easy matter. The architectural forms and the rich and sober colors of

the wood-work in themselves satisfy the eye. Large hangings and rugs bold in design and sober in color make the best accessories. A trophy of arms, or of antlers and hunting paraphernalia would be in place. Large Spanish vases of green glazed ware containing palms would look very well placed at either side of the door and at the foot of the stairs. In the corner of the staircase, next the window, it might be well that a large vase of finer character should be placed. A large Greek figured vase, an ornamental amphora like that shown in our initial letter, or a hydria or mixing vessel, with mythological scenes on a black ground, would suit. It has been thought difficult to utilize such vases as decorations, but, like many other difficulties, this one has vanished when brought to the test of experiment. Greek vases now occupy many a conspicuous spot in the houses of amateurs of taste and means. With a revived taste for genuine Greek pottery we may look for a new appreciation of Wedgwoods, imitations of the old classic wares. These, if somewhat cold and unfeeling in the ultra-finish of their mechanical execution, were yet infinitely beyond much of the pottery that poses for fine art to-day. It is curious that almost all reproductions of the old terra-cottas, no matter how cleverly wrought, have a smooth, oily finish and an unpleasantly precise effect that makes them quite undecorative adjuncts, however good they may be in their design, while the corroded surfaces of the antiques are their greatest beauty.



HALL IN THE MANSION OF MR. ROBERT GOELET, NEW YORK.

ART AT HOME.

IX.—ANTIQUITIES.



THE requisition and enjoyment of possessing art treasures give a collector so much pleasure that it might be thought unnecessary to say much on the subject. But there is another side to it. I have known men who made large miscellaneous collections which, when tested by the hammer of the auctioneer, turned out to be absolutely worthless. The owner in such cases had either been ignorant, or, which comes to the same thing, he fancied himself the chief depository of knowledge. This knowledge generally turns out to be an untenable theory. One eminent but not very successful collector had a pet theory about Lowestoft porcelain, and collected in accordance with it; but, when the china was sold, it was seen that the general public did not share his views. Another gentleman spent a long life in collecting the work of the prince of silver-smiths, Benvenuto Cellini. He saw the handiwork of the great Italian where you or I would only see an ordinary old spoon. Moreover, he had more highly developed than any one else I ever knew, the faculty I mentioned in the last chapter of fancying, the moment he came into possession of an object, that it was worth half-a-dozen times, at least, the sum he had paid for it. He accumulated a good many pieces of old plate, and solemnly catalogued them, had his catalogue printed and even contrived to sell a few copies. At length he died, and his treasures came to the hammer. They sold for the market value of old silver, which has not of late years been very high. The curious thing about the collection was that, not only did it fail to contain a single morsel of the work of Cellini, but not a single fine example by any first or even second-rate worker in precious metals.

Antiquities require special knowledge perhaps more than any of the other things treated of in these chapters, and it is hardly possible for one man to acquire full and certain knowledge in more than one or two departments. Forgeries of all kinds of things are very common and of some are extremely deceptive. Of course the beginner gets taken in, but this is one of the steps in acquiring special knowledge, and everybody must pass it. Some lay down as a rule to buy only the best of everything, and the rule is a good one, and would be still better, if any of us were born with that intuitive eye which is only to be acquired by long experience and at least some mistakes. In order to learn, it is desirable sometimes to have what is inferior as well as what is most excellent. Moreover, all collectors have not the capital required for buying only the best at first. But by a little judicious weeding out from time to time, as opportunity offers, a poor collection may be turned into a fine one, and it does not do to be in too great a hurry. Many years ago, when I was ordered up the Nile by the doctors, and went very unwillingly, as I knew nothing and cared less for Egyptian antiquities, I bought a few scarabs and other objects very cautiously, and only by way of pastime. But through not knowing well enough, or through thinking I did know when I had learned a few hieroglyphics, I rejected things I should be very glad to see now that Egyptian curiosities have become scarce and collectors common. One scarab, in particular, lives in my memory. It was of a type so rare, bearing, in fact, Christian emblems, that I came to the conclusion that it must be a forgery. I kept it carelessly loose in my pocket, and during a long desert ride I lost it. But some of the best antiquities in the British Museum have been rejected as false by wisacres of the past, and it is only within a few months that one of the finest scarabs in the collection ceased to bear the label, "Of Doubtful Authenticity." But I am greatly inclined now to agree with Mr. Flinders Petrie, who in his volume on "Historical Scarabs," says "there is nothing like the amount of doubt in the matter which is often thought to exist." During a recent tour in Egypt I must have seen many thousands of these and other small amulets, and I do not think I saw one forgery that was in the least deceptive.

It is the same with all other Egyptian antiquities: good forgeries are rare. A very slight knowledge of the old language of the hieroglyphics will keep the buyer of such things pretty safe, for though I know of an Arab who can copy this writing very deceptively, he has never

learned enough of the language to be able to make even an intelligible sentence. The objection in my mind to an Egyptian collection is its ugliness. Objects of the early period are not quite so poor in art, but they are not to be had; the only collection containing any number of them being that formerly at Boolak and now at Gizeh. The ancient Egyptians, or what was left of them under the great kings of the eighteenth and nineteenth dynasties, had an eye for color but none for form, and their productions other than scarabs and small amulets, some of which are of a lovely blue, are, for the most part, hideous and misshapen in the extreme. There is no such thing as ancient money, and the collector in Egypt is at a loss, except that he can now and then find handsome gold ornaments, chiefly necklaces and bracelets, and sometimes a pretty finger-ring of the later period, when Greek influence had begun to assert itself. For the rest the tombs and temples of Egypt and the objects they contained are equally unpleasing to the eye, though often so interesting to the antiquary. Mumy cases and canopic vases do not look well in a private



ARCHAIC EGYPTIAN SCULPTURE. BRITISH MUSEUM.

house, and things that have to be exhibited in glass-cases are more suitable to a museum. I say this advisedly and from personal experience, for I have a large Egyptian collection, and have had a much larger one, and found there was but little pleasure to be derived from the contemplation of such possessions.

Arab art may come in here, and certainly some objects belonging to that class deserve a better place than any that were produced in Egypt before the Moslem conquest. Of ivories in general I shall speak later, but the specimens still to be seen in Cairo, of ornamental panelling with ivory inlaid, are often exquisite. The glass lamps, of which many examples, four of them on loan from the Khedive, are in the South Kensington Museum, are worthy of modern imitation. There are about eighty in the neglected Arab Museum in the Mosque of Khalif Hakeem. Some of them date back to the thirteenth century, and all are exceedingly beautiful. Few come into the market, but there are some in England in private collections. As Mr. Stanley Lane-Poole says in his "Art of the Saracens," no two lamps, are really alike; the designs are infinite, and only in the inscriptions are there traces of monotony.

The Cairene Arabs always excelled in metal-work and do so still, and it is very possible that some tradition of ancient Egypt has descended to them through the Copts. The ancient Egyptian bronzes are sometimes very good, but they do not occur of the early period, and though their casting and their damascening are sometimes very skilful, the forms are conventional and unlovely. A hawk in bronze, with every feather separately gilt, and a well-modelled figure of a cat, perhaps fully the size of life, are among the best things of this kind I have seen.

The Arab bronze is often exceedingly well and delicately ornamented, but it was in brass and silver inlay that the artists chiefly excelled. Plenty of salvers,

ewers, bowls and dishes of a very early period are still to be obtained; but a little knowledge of Arabic writing and the usual form the inscriptions take, which may be learned through Mr. Lane Poole's little volume, is as necessary to a collector of Saracenic art, as a smattering of hieroglyphics is to a buyer of ancient scarabs.

The only Greek art antiquities likely to come into the hands of the private collector are vases and the statuettes known as Tanagra figures. The supply of both has latterly become very limited and forgeries have been common. Moreover, a great many which may be genuine are looked at with suspicion. Criticism seems to be at fault over them, and so far no trustworthy or competent antiquary has been present at the discovery of any considerable number of the figures. There is one point on which I would insist: the Tanagra statuettes are the work of a great genius, whether ancient or modern, and I would not let any fears as to their antiquity prevent my buying as many as possible. The ostensible copies are often very pretty, but show a great difference when compared with the originals, being somehow stiff and hard. Whether old or new they are not easily imitated. One objection, made to a good many of the most charming, is this: there are often representations of seats, and the seats have what appear to be turned legs. Now, the ancient Greeks did not use the turning lathe. But this argument rests on an assumption that wooden legs are represented; what if they were of bronze or some other metal? We see rounded legs, made up of rings of bronze on a base of wood among the Pompeian furniture in the museum at Naples. This objection, therefore, has literally not a leg to stand upon. Of course there are other objections, some of them serious, but the fact remains that the statuettes are lovely, wherever and whenever produced.

A knowledge of Greek vases is only to be obtained by long study, and cannot exist without a thorough knowledge of the Greek language and its history. Those of the archaic period are not beautiful, but you must understand them as well as the later examples. The number that come into the market in London and in New York, too, probably, is not great, many, no doubt, being forgeries, some of them exceedingly deceptive. For a private house, not a museum, a very few will be found to be sufficient, as the black and terra-cotta colors which predominate on them are rather heavy.

The worst of collecting antiquities is that insensibly your house acquires the appearance of a museum. I know one or two such houses, and cannot like them. Egyptian antiquities, in particular, give a shabby, second-hand appearance to a room, however handsomely it may be painted and decorated. Pictures and books we can hardly have in too great abundance, but antiquities, even Tanagra figures and Etruscan vases and cinquecento bronzes, must, unless we are prepared to disfigure our rooms, be packed away in cabinets and cupboards, partly, of course, to protect them from dust and housemaids, but chiefly to prevent our houses from looking like museums. This consideration will help to console those who find they cannot very easily acquire a large collection of those expensive objects. Bronzes, in particular, are very expensive, very easily and successfully forged, and when you have acquired a number of them you are disappointed at the sombre effect they produce. Bronzes of the best quality are, of course, often very lovely objects; but the number equal to those in the Naples Museum is not very large, and the prices lately paid by the authorities of some public collections both in England and elsewhere for mere fragments are deterrent. They are said to have given £1000 for a leg, part of an ancient statue, at the British Museum lately. You could buy a small library of illuminated manuscripts or some half dozen of Reynoldses and Gainsboroughs for the money. I do not for an instant mean to insinuate that the museum should not have bought it, but I am writing for private people, not for public museums; and I am endeavoring, without in any way attempting to disparage bronzes, to point out that for an ordinary house, many things much more pleasing may be chosen, unless you have no objection to make your house into a museum, and have besides a very strong taste for bronzes. One kind of bronze is, I allow, very suitable for a small private collection; I mean the Italian fifteenth century medals. A fine example of the work of Pisano or of Sperandio is "a joy forever." Of coins in general I have said nothing. They are purely antiquarian, although some, like those of Syracuse, or of the later Macedonians, deserve to rank with the Italian medals.

LONDON, December, 1890.

W. J. LOFTIE.

ARCHITECTURAL LEAGUE EXHIBITION.



THE sixth annual exhibition of the Architectural League of New York, held in the Fifth Avenue Art Galleries, the average was distinctly above that of its predecessors, the purely architectural works ex-

hibited were, generally speaking, of a higher standard, and the decorative "annex" to the exhibition was of a more serious character than usual. Three competitions brought out a number of ambitious designs. Of these the drawings for the Grant monument have already been noticed in *The Art Amateur*. The problem set before the

young architects who competed this season for the League's medals was a purely theoretical one, that of a shrine for a statue of Zeus. The drawings were very creditable, showing in several instances a just appreciation of the beauties of Greek architecture, yet without any slavish copying of well-known types. The gold, silver and bronze medals were awarded to Messrs. Herbert Magonigle, Albert R. Ross and Claude F. Bragden, respectively. The competition for the proposed new building of the Fine Arts Association did not admit of much variety. The problem is essentially the same as that of a large business house; a façade, divided into several stories, each needing to be well supplied with light. All allowable variations upon this theme have been made over and over again in iron, in stone, in brick and terra-cotta.

The committee having the matter in hand has chosen the most ornate of the designs submitted to it. This building, to be erected at an estimated cost of \$175,000, is designed in the style of the French Renaissance under Francis the First. The sub-structure and first floor are to be of white marble, the others being of light brick, enriched with terra-cotta. An ornamental frieze will divide the second and third stories, the fourth being unpierced by windows, but bearing a deep frieze with arabesques and "Painting," "Sculpture," "Architecture" in large letters. The art gallery, to be situated in the rear of the main building, will be of one story, lighted by big skylights, and will cover an area of 70 by 75 feet. The whole façade is arcaded with elaborately decorated pilasters and string-courses. In a black and white design, ornament always tells more fussily; and, bearing in mind the

reticence of the plain lower story, the simple fenestration of the large windows and the modified impression relief decoration gives when out of doors at some height, there seems no reason why the building should not tell well as a mass, in spite of the rather irritating pediments over the side windows. It is certainly neither American nor original in its style; but it shares those objections with almost every modern building, and at least will hardly become such an eyesore to future generations as the spiky neo-Gothic or the crazy parti-color brick edifices of a few years back appear to us to-day.

Among other important buildings of which designs were shown are the new Boston Public Library, a massive

many drawings in which the effort to attain refinement without losing character was fairly successful. We may mention as representative, a French Renaissance house, with dormer windows and a round corner tower, by Mr. Charles P. H. Gilbert, and a double-arched porch in terra-cotta, various colored marbles and glazed tiles, by Mr. H. Warren Langford. In interior designs the improvement was even more pronounced. An "Interior Sketch," by Mr. G. P. Fernald, Boston, showed colonial staircase and hall treated with a bold pattern of dark red and yellow, with a lighter frieze carried up to make a dado for the second floor, where the general tint of the wall is olive green, harmonizing with

the carpet and portières of the ground floor. Another treatment of stairs and hall, in white, gray and gold, was shown by Messrs. Thayer and Wallace; and a hall with a simple but very handsome mantel and a screen with open arcade at top, by Messrs. Little and O'Connor.

The works of decorated art included a commonplace design of sprawling figures by Mr. Benjamin Constant for a ceiling in the Hôtel de Ville, Paris; painted mantel friezes by Messrs. F. S. Church and Frank Fowler; one in low relief, tinted, of a procession of little classically draped figures by Mr. D. C. French; two very pleasing paintings of the nude, "Philomela" and "The Libation," by Henry Oliver Walker, and a decorative "Idyl" of shepherd boy, shepherdess and rabbit in a blue-green landscape, by Mr. Robert Reid. Though not intended as decorations, Mr. John La Farge's studies in water-color, of Japanese seas, mountains, temples and gardens, had a very decorative effect. Some pretty fans with gayly draped little figures with swallows' wings were shown by Mr. M. Sargent Florence. A display of excellent wall-tiles in tints of white, gray and pale brown, and in Moorish and Romanesque designs, was made by Mr. Charles Volkmar. At the opposite end of the room Mr. C. S. Yandell showed some successful imitations of old Spanish and Venetian stamped leathers. A huge

bust in bronze of Henry G. Pearson, Esq., by Mr. D. C. French, stood in front of them; an immense "sanctuary lamp," in bronze, of globular shape, supported by angels, hung from the ceiling, and a half-size sketch in plaster of the horse-trough and drinking-fountain just erected at the north-east corner of Union Square, stood near the door. The last mentioned work is by Mr. Olin Warner; the lamp by Mr. Ph. Marting. Near the entrance to this north gallery was placed an excellent memorial bust, in bronze, of the late Henry O. Avery, by Mr. John Calverly. Some capital specimens of the revived art of "burnt-wood," or

"poker" work, deserve praise; the "Queen Elizabeth," "Lady Godiva" and decorative panels, all by J. W. Fosdick, were among the most novel things in the gallery. Mrs. Candace Wheeler's embroidered portière, with its relief ornament of a diagram treated in Japanese fashion, was a sumptuous example of her always charming work.



STUDY FOR MOSAIC ALTAR IN ALL ANGELS CHURCH, NEW YORK. DESIGNED BY FREDERICK S. LAMB.

basement with a light and well-proportioned superstructure, by McKim, Mead & White, and a façade of a Court House in Doric architecture, by M. Brockway.

A popular feature at all of the exhibitions of the League has been the exhibition of sketches and drawings of European monuments. In this section, the large colored drawing showing the interior of the Parthenon at Athens, according to the restoration of Mr. Chipiez, attracted a great deal of attention, in connection with the exhibition of the plaster model at the Metropolitan Museum. The drawing was accompanied by sketches of various parts of the Acropolis by Lockwood de Forest.

In designs for private houses, the return to classi-



ENTRANCE FOR A WORLD'S FAIR. JULIUS HARDER. GOLD MEDAL. ARCHITECTURAL LEAGUE COMPETITION.

cal motives and modes of treatment was very marked. The gables, pinnacles, cavernous archways and balconies beetling over their base, which our architects formerly affected, have been abandoned, and there remains of all that picturesque disorder but a commendable dislike for what is tamely conventional. There were

INDUSTRIAL ART IN FRANCE.



COMMENCING in the spring, the French Society of Decorative Arts is preparing for an exhibition of all the various manifestations of the plant in art. As is well known, the plant form is the origin of all ornamentation. Little by little the first or rudimentary tracings have become transformed by the fancy or imagination of the copyist, so that to-day these skilful and ingenious variations of the plant are a sort of grammar for the architect, sculptor, painter, ceramist, silversmith, glass-worker and others. An exhibition representing all these branches where art is applied to industry cannot fail to be of the highest interest, and when we add that living plants, fruits, flowers, and even vegetables will be included in the objects displayed, it will be seen that the show promises to be original as well as attractive and useful. There will be six sections offered to the study and admiration of visitors: living plants, art industries, an art exhibition, school work, a retrospective display, and a history of the art of gardening. The first section will include the rarest flowers as well as the commonest, while the vegetables and fruits will be selected for their plastic beauty as well as for their taste and perfume. The garden will form, as it were, a series of living models posing for artists and students. The second section will comprise those industries where artistic decoration plays a part—metals, textures, paper, skins, wood, stone, earthenware and glass. This display will show everything that owes its ornamentation to the plant. An exhibition of painting, sculpture and engraving will form the third section; in these works the plant must at least figure as accessory in the composition, even if it does not constitute the principal subject. The schools of design will show, in the fourth section, the copies they have made from the plant and the compositions that the plant has suggested. In the fifth section there will be a rich retrospective display of those industries that owe a part of their success to their ornamental qualities. Finally, the section of gardening will indicate what has been done in the past and is still doing in the art of laying out and ornamenting both public and private grounds.

An effort is being made in France to have the industrial arts displayed at the Salon beside the works of painting, statuary and engraving. While the French have realized great progress in their educational institutions where the industrial arts are taught; a complaint is made that the industrial artists are not given the same opportunities to present their productions to the public, and are not sufficiently rewarded with official honors; for it must never be forgotten that vanity or legitimate pride, call it which you will, is a national trait. The separate exhibitions of industrial art do not have the same success as the Salon, and while the government lavishes decorations on painters, sculptors and architects, it leaves the industrial artists in the shade. One result of this partiality is that it tempts many young men who would make excellent artisans to seek to become painters and sculptors, when they really have no vocation for the calling. They pass their life in a miserable and precarious existence by embracing a profession for which they are unfitted, while they deprive industry of precious aid, for most of them possess a taste that could be utilized in ornamental work. The advocates of the admission of industrial artists to the Sa-

lon very justly recall that in the olden time there was no distinction made between pure and applied art, and that the masters of the Renaissance dispersed their genius over wider fields than do the artists of to-day.

The budget of the fine arts has been voted by the Chamber of Deputies; but this year, as in years past there was an animated discussion over the details. It appears from the debate that there are a great many reforms to accomplish. The Sevres and Gobelins manufactories cost much too dearly for the services they render, and the national palaces are badly kept up, certain parts of the Louvre being in decay, while the Versailles Palace shows similar weakness. Sevres costs the State about \$164,800 a year, and produces porcelain to the value of \$100,000 only. The manufactory sells about \$20,000 worth to the trade, the presents made to foreign governments and ambassadors represent \$40,000, the President of the Republic distributes about \$24,000 worth to charitable societies, agricultural shows and the like, while the rest, amounting to \$16,000, is taken by parliamentary committees and government of-



OLD GERMAN MOTIVE, FOR SGRAFFITO, INLAY, OR EMBROIDERY.

ficials. This last item was objected to by the members who had not been lucky enough to be on one of the fine art committees, and the government was criticised severely for permitting such liberality. An important point in the debate was the proposal to transform the manufactory into a ceramic school, and the minister promised to study the question. The old jealousy of the Limoges manufacturers was shown by the deputies from that city, who complained that Sevres entered too much into competition with private porcelain manufacturers by selling services and small objects, and said that it ought to confine its production to large decorative pieces, and to work only to keep the ceramic art up to a high level. Another grudge that the Limoges people have against Sevres is that it does not divulge the secrets of its laboratory for the benefit of private industry; the new formulas that it discovers either for the composition of colors or for a more plastic mixture of pastes are kept carefully concealed. Such information would probably interest many others than the Limoges malcontents. PARIS, January 2, 1891. CLARENCE WASON.

Art Needlework.

HINTS FOR EMBROIDERY.

V.—THE Gobelins STITCH.



STITCHES intended to imitate the famous Gobelins tapestries are among the most popular at present, and when executed with taste and ability very closely resemble the original, both in coloring and texture. There are, however, several requisites to success, especially the choice of a suitable design. Of course it is obvious that figures after Watteau and Boucher, such as are found so frequently in the real Gobelins tapestry, are always suitable; especially those given in the present and in former numbers of *The Art Amateur*—December, 1889, and March, 1890, for instance. Modern taste, however, calls for occasional departures from the beaten track to fulfil the requirements of to-day, and other dainty little French figures may be used, or, better still, ideal subjects, such as "Night and Morning," "The Four Seasons," Music, Song, Dancing and similar symbolic figures. For those

who do not care for figures, elaborate scroll work with ribbons and flowers offers a pleasant substitute. Where close imitation of woven tapestry is

not the main purpose, a very charming modification is often adopted, especially for sprays of flowers. These are worked on tapestry silk canvas, such as that used for painting upon, which, being made to imitate the ribbed Gobelins stitch, can be left to do duty for the groundwork and save an immense amount of labor. This style is admirable for sofa pillows, portières, curtains, lambrequins and the like. The exact manner of working in this way we shall describe presently. For solid work the design being chosen should be enlarged to the necessary dimensions and out-

lined clearly on ordinary canvas like that used for the old-fashioned tapestry or Berlin wool work. The next great element of success is the choice of an artistic scheme of color; given the requisite taste, this should not be difficult to obtain, for Gobelins wool is made in most varied and exquisite art shades. The greens are a marvel of softness, and, while the different tones are almost embarrassing in their variety, it is next to impossible to find a crude shade among them. As much may be said of all other colors; it only remains to

harmonize them properly. For those workers who, while possessing plenty of technical skill, do not feel equal to the task of rendering color properly, there is a very simple way out of the difficulty. Some leading houses, who have made a specialty of Gobelins work, not only prepare the canvas with designs in outline, but add all the colors in these straight strands of wool, which must underlie the stitches in order to raise them slightly and add richness, besides avoiding all risk of the canvas showing between. The necessary colors in the wool to be used are chosen and sold with the design, so that all the worker has to do is to match them upon the commenced work. This finishing, through purely mechanical, is sufficiently interesting from the fact that as the worker plies her busy needle the design gradually develops beauties hardly realized when the embroidery was in its earlier stages. Tapestry wool, although very soft and rather fine in texture, is not expensive; for it goes a long way, and costs only six cents for a good-sized skein. In place of tapestry wool, English silk filoselle is often employed for the less serious kinds of embroidery; this is

split when required for fine work. For solid canvas Gobelins embroidery it is quite possible to hold the material in the hand while working, provided the under threads are laid. These should always be worked in a frame, as, otherwise, it is impossible to place the colors with proper effect; besides being difficult to keep the lines of wool even and flat without its aid. For working on many fabrics, such as silk or satin, a frame is indispensable. The old-fashioned cumbersome frame for large pieces of work is now obsolete, and the modern adjustable ones, although adapted for long pieces, are conveniently small, and remain very steady upon their iron feet; while the price is moderate enough, since a frame sufficiently large to take screen panels costs only \$2.50. No one who embroiders should be without this very necessary adjunct. The Gobelins stitch itself is so delightfully simple that any child could master it without difficulty. Instead of a single slanting stitch, such as is used in ordinary wool work, when working over a laid thread, all the stitches are straight single ones parallel to each other; taken over two threads of the canvas for the coarser parts, and over one thread and between each thread for the finer parts, such as the face and hands, for instance. It is possible to buy the designs traced on the material, with the face and hands already put in; but this adds greatly to the expense. Ribbed silk or tapestry canvas, which is prepared for needlework in several colors, costs about three dollars a yard. Exactly the same principle is applied to the stitches as for working on canvas; that is to say, for fine work you cover one rib only of the material with each stitch, and for coarse work you cover two ribs with one stitch. For instance, suppose your design consists of a spray of roses, with bees or butterflies hovering around it. The roses should be worked in whole stitches—that is, over two ribs of the material, and the insects in quarter stitches, or over one rib only. The stitches are so named because, strange as it may seem, the work executed on one thread or rib has the appearance when finished of being much less than half the size of that worked over two ribs or threads, and known as "whole stitch." Should it be desired to execute Gobelins embroidery on a perfectly plain smooth material, such as cloth, Roman satin, velvet or any fabric with an even surface, it is necessary to stretch ordinary canvas over the material, and draw out the threads of the canvas one by one after the work is finished. Great care must be taken in this method, because if the canvas is caught in with the stitches it will be very troublesome to draw out the threads afterwards; besides there is risk of puckering and breaking the wool. Those who try this work for the first time should certainly commence on a small design only, so that they can see the effect of a finished piece of work without a tedious delay. This plan will also give them the opportunity of gauging their ability before undertaking an elaborate and laborious piece of work they might not have the patience to finish. Judging by the rapidity with which this charming and really valuable embroidery has sprung into popular fa-

vor, it is evidently found to be very fascinating and not difficult of execution, even by workers of average ability. At the same time, there is in it great scope for individual talent of a high order, and opportunities to display exceptional technical skill.

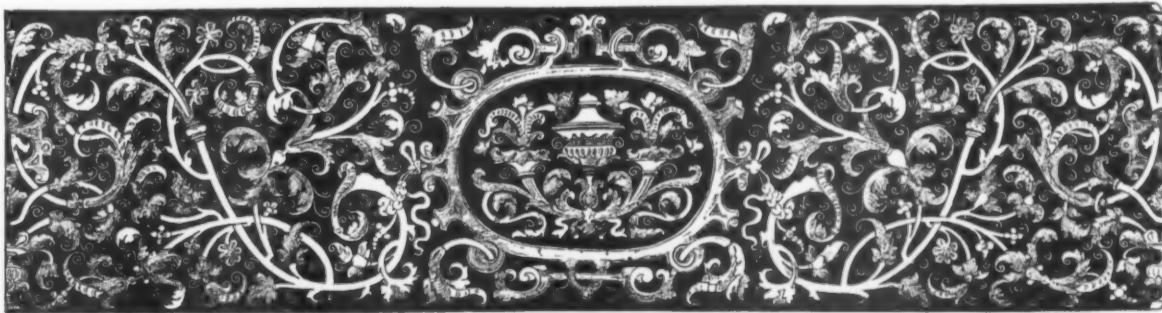
EMMA HAYWOOD.

THE portière of Spanish embroidery illustrated on this page is of green velvet, with the imperial double eagle in the centre, and a foliated design with flowers and birds embroidered in high relief in gold and colored silks. Although it would be not true to call it an easy model, yet beyond its size it offers no special difficulties.



EMBROIDERED VELVET PORTIÈRE. SIXTEENTH CENTURY.

Modified with a monogram or device replacing the eagle in the centre, it would amply repay the trouble of working. The lower illustration represents a magnificent piece of old Italian embroidery on purple velvet. This, while severe in its lines, and needing more delicate work than the Spanish design, would be exceedingly beautiful, if in these busy days any one had the patience to reproduce it exactly. In both there are many details that will be found useful not only to embroiderers but to designers generally; in the portière the free treatment of the foliage is well worth imitating, for it just secures the happy medium desirable in most conventional renderings.



OLD ITALIAN EMBROIDERED PURPLE VELVET HANGING.

AN EXHIBITION OF TEXTILES.

EVERY class of stuff made in the loom, "no matter where the threads come from or from what materials they are spun," is included in the term "Textile Fabrics," as employed by the Union League Club in the catalogue of its recent delightful exhibition. The stuffs and embroideries comprised some particularly fine pieces of old needlework and book-covers, both rare and of great intrinsic merit. The rugs, however, by their supreme excellence, it seemed to us, dominated the

collection. One panel was hung with old Turkish and Persian specimens of the finest texture and lustre. Among Mr. Henry G. Marquand's notable contributions was a rare and striking rug showing various animals worked in color upon a green ground, with a luminous border of arabesques. But in its way there was nothing in the exhibition to compare with Mr. J. Austin Robertson's exquisite small silk "Ghiordes," with its centre of soft metallic green, bearing the device of a hanging mosque lamp, surrounded by borders of fawn color and silvery grays, just touched with soft blue at the bottom and sides and rose color at the top. Nothing more delicious of its kind could be found than this sumptuous little oblong of carpet, which, mellowed by its two or three centuries of wear, has attained the perfection of tone, the acme of soft, delicate and harmonious color. The same owner sent a beautiful Sena rug of late seventeenth-century work; ruby, robin's-egg blue, yellow and black being the prevailing colors in a design of small palms. Another Sena rug had a mottled ground of pistache and gold thickly strewn with blossoms, with a text from the Koran at the top; and yet another had a border of roses and lilies surrounding a floral pattern on a ground of chrysoprase. A piece of sixteenth-century Portuguese embroidery worked in India by the Jesuits, reproduced in colors as a frontispiece to the catalogue, belonged to Mr. George A. Glaenger, who also showed a very rich hanging with Renaissance decoration in bullion, of a similar character to the altar frontals lent by Mr. J. Pierpont Morgan. These last were of Span-

ish and Italian work upon crimson velvet, with orphreys of rich gold embroidery, and ecclesiastical and armorial devices wrought in the same elaborate manner.

From Mr. James A. Garland's collection were some charming old Persian rugs, a remarkable piece of seventeenth-century Italian velvet brocade in greens and yellows most harmoniously blended. Mr. H. Le Cannon contributed a baldachino hanging in gold and white, sumptuous and dignified. A fine tapestry, with one of Boucher's pastorals, was lent by Mr. Duveen, and was justly deemed one of the most important exhibits; although, being the only piece of tapestry shown, it was

somewhat out of keeping with its neighbors. From Mrs. A. S. Hewitt, among other contributions, was a remarkably fine old embroidered door-hanging with figured decoration of curious interest, which has been reproduced on page 81.

Old Books and New.

A DISPLAY OF MODERN BOOKBINDINGS.



AN exhibition of modern bindings which has been held at the Grolier Club, December 24th to January 12th, furnished a good opportunity to estimate the present condition of a trade which maintains a position allied to that of a fine art. A few notes made in going about the cases at random, and which, in order that they should be quite free from bias, were made without consulting the catalogue, may be of service; but that they may be also of use to others, the binders' names are now appended.

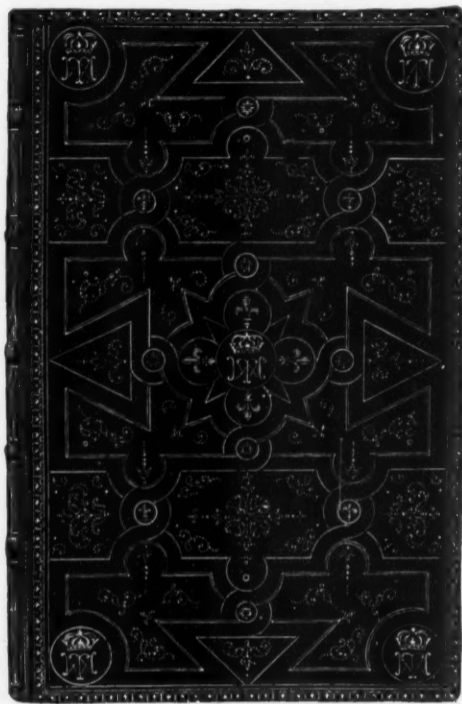
Of twenty-four bindings marked as in various ways excellent, six—that is, one fourth of the whole number—were found, on referring to the catalogue, to be by Trautz-Bauzonnet (deceased). The experienced collector, to whom the name of Trautz-Bauzonnet represents the ideal in book-binding, will smile; yet it probably never occurred to him to submit his faith to such a test. The inexperienced will smile also, to be told that five of these six volumes were but slightly ornamented with conventional designs neither novel nor elaborate, while there were near them books covered with tooling and inlaid with colored moroccos, incrustated with enamels, or porcelains, or ivory, or lined with watered silk, brocades or embroideries. Why, it will be asked, should the plainer bindings be preferred? and why were so large a proportion of them by the one firm?

The fact is that in bookbinding, as in wood-engraving, printing and some other trades, the really artistic work of a few men has raised the standing of the whole body of practitioners, so that very many who are only mechanics, and not always good mechanics at that, are enabled to enjoy a certain vogue and to charge high prices for bindings little better than ordinary commercial work. Putting aside Trautz-Bauzonnet and a few other well-known names, among the books marked there were but three by men about whom there is any question among amateurs: Costello's *Rose Garden of Persia*, with chain and fan design in gold on olive morocco, by Ramage, a small Pickering *Horace* with Pompeian design in mosaic by De Samblancx-Weckesser, and a small Greek New Testament in gilt morocco, ornamented with blind tooling, by Zaehnsdorf. Along with these may be mentioned an embroidered book cover by Miss May Morris and an *Officium Beatæ Mariæ Virginis* (Jensen) in imitation of a seventeenth century painted binding, but with no binder's name. All the rest were by such men and firms as Capé, Lortic, Chambolle Duru, William Matthews, Cobden-Sanderson, Bedford, Cuzin, Hardy, Thibaron, Joly and Marius Michel. Even of these several are deceased or retired; it is evident, therefore, that the outlook for artistic book-binding is not a good one, seeing that the whole number of binders whose works were admitted was fifty-one.

It may be said of the majority of the bindings shown that they were wholly without artistic interest. Though, for the most part, elaborately tooled or inlaid, they were but works of plodding industry, showing no evidence of fine taste or intelligent judgment. In other cases, especially among the works of the new generation of French binders, the ornamentation was intelligently designed, but the preparative work, on which everything depends, was unskillful, and sometimes even slovenly. Covers gaped open, which they should not do, the books being laid flat. The morocco was mechanically crushed to a hard, flat surface, instead of being beautifully polished and neatly shaped. The nerves, as the cords that hold the boards to the back of the book are called, were not humored by the polisher; they were brutally crushed, so that the grain of the leather tended to scale up and become rough about them. A binding so made cannot preserve the book, nor last long itself. Furthermore, however good the ornamentation, the book looks mean and cheap. For the true book-lover, Mr. Marius Michel to the contrary notwithstanding, the finisher's or gilder's work can never take the place of the work of the actual binder and "forwarder."

How different the work of a really artistic binder!

Though it may not have a line or a dot of gold beyond the lettering, it is a pleasure to look at it because of its exquisite curves, the polish which brings out the grain of the morocco, the rounding of the corners, the delicate moulding of the nerves. A sculptor would recognize its beautifully modelled surface, a colorist would enjoy the tone of the leather, which is wholly due to the binder's work upon it. And when ornament is added, whether



BINDING IN GASCON STYLE.

rich or simple, colored or merely gilt, proportion and balance are kept in view throughout. The question is not of so many hours' manual work impressing stamps and laying gold leaf, nor of troubling to find some mode of decoration that never occurred to any one before, but of suiting the ornament to the given form of the book, making the gilded relieve the plain portions, and so conveying a sense of fitness and measure. The power to



BINDING AFTER DE THOU.

work in this way may be shown in almost any trade; anything will be artistic in which it is shown; but it must be acknowledged that it is a rare gift—the faculty of appreciating it, even, is far from common.

Still there were some very good bindings by workmen of the present day. Among these we would point to the solid workmanship and unostentatious elegance of Chambolle-Duru, Hardy and Cobden-Sanderson, and the

extreme precision of Joly's gilding and mosaic work. There will be no question that Mr. William Matthews had the best American bindings shown. Some of them should be placed in the very first rank. A binding in brown morocco, in the style of Roger Payne, with plain centre and tooled border, the pattern thrown up from a background of gold dots, in imitation of the "pointille" style of wood-engraving, was especially noticeable. He is also very successful in mosaic bindings, as was shown in the "Heures Gothiques," in brown morocco, inlaid in red and blue, and in the "Recreation for Ingenious Head-pieces," in crimson morocco, patterned with green. A more ambitious essay in this way was "L'Adorée," by Stikeman, in which an original design in blue, white and maroon morocco surrounded a miniature on ivory. The same binder's work showed to advantage in "The Book of Gems," in turquoise blue morocco, inlaid in blue and white, and, more especially, in a Cicero, "Cato Major," in crimson, inlaid with blue. Pawson & Nicholson, of Philadelphia, had a rather pleasing binding in brown morocco, inlaid, and good also was R. W. Smith's "Manon Lescaut," in brown morocco, with a design copied from Pasdeloup.

THE BRAYTON IVES LIBRARY.

PRELIMINARY NOTICE.

IT is already well known that among the most valuable rarities at the Brayton Ives sale will be his remarkable collection of Americana and early printed books; but the exact nature of these treasures is known to comparatively few. Among the most important lots at the sale will be the superbly illuminated Pembroke missal, the most important religious manuscript in this country. This is a folio bound in red velvet with silver niello work clasps and bases. The superb decoration includes 269 miniatures in water-color. This work, for which Mr. Brayton Ives paid \$15,000 to Ellis, of Bond Street, who brought it to this country, is authentic beyond dispute, rivalling the famous Bedford missal in the British Museum. The Spanish letter of Columbus, of which only one other copy is known, and that not exactly corresponding to this copy, which is probably of the first edition, cost Mr. Ives \$8000. The Mazarine Bible, which we are the first to state—on excellent authority—to be imperfect, several pages having been supplied in fac-simile, sold at the Brinley sale, to Mr. Hamilton Cole, for \$8000, and, presumably, cost Mr. Ives something more; it is understood \$15,000. The Latin text of the Columbus letter was bought at the Barlow sale for \$2200. The

three Cortez letters were bought, also at the Barlow sale, for \$1650, \$1100 and \$1500, respectively. A copy of the Vespucius letter, or relation of discovery, cost Mr. Ives \$1200. Another copy, not so well preserved, sold for \$800 at that sale, and was afterward bought by Mr. Ives at a higher figure. The Shakespeares include four fine folios, formerly belonging to the late Eugene Robinson, of New York, who gave \$6000 for them; Mr. Ives paid \$4000. There is a copy of Venus and Adonis, matched only by the one in the British Museum. The art books, although not very many, include the "Musée Français" and "Musée Royale," and the rare "Florence Gallery," all with proofs before letters. Of early illustrated books, such as the "Dances of Death" of Holbein and others, Alciatus and the Emblem writers, there are a number of editions. In first printed classics the collection is strong. Cicero's "De Officiis," Apuleius—in fact, most of the desirable volumes prized by collectors of this particular group being well represented. The early English books comprise a specimen of Caxton, two of Wynkyn de Worde, and the only copy of "The Shyp of Folles, 1590," in the country. The Americana deserve fuller notice than we can give them here, and it is to be wished that they could be preserved intact in one of our national museums. Gathered according to method, and, step by step, embracing all the publications of a particular period, the collection now includes treasures—such as "Champlain's Voyages," in the finest possible condition, of which there is said to be only one other set in this country—that mark it out as unique in this one section alone, and would make it famous for this one object. Mr. Brayton Ives's collection of Aldines and Elzevirs, his missals and first editions of English poets, must be left to a later notice; in which special attention will be paid to some of his bookbindings, which, if not numerous, are superb examples of the art.



ITALIAN (17TH CENTURY) PAINTED PLUSH HANGING.

(BELONGING TO MRS. ABRAHAM S. HEWITT.)

RECENTLY EXHIBITED AT THE UNION LEAGUE CLUB, NEW YORK.

MR. BOUTON shows a splendid set of Piranesi's "Roman Antiquities" (Rome, 1756), containing, in addition to fine impressions of the original 218 plates, those from the Paris edition also. It has duplicate engraved title-pages; one in the first rare state, with the Charlemont arms before they were defaced, the other with the substituted arms of Gustavus III. King of Sweden. This famous work presents a marvellous collection of etchings showing the art remains of antiquity. Piranesi used the graver but little, his practice being to make his drawing upon the plate itself, completing it almost entirely by etching; whence his effects were obtained.

RECENT PUBLICATIONS.

THE STORY OF MY HOUSE, by George H. Ellwanger (D. Appleton & Co.). When the really perfect book of its class comes to a critic's hands, all the words he has used to describe fairly satisfactory ones are inadequate for his new purpose, and he feels inclined, as in this case, to stand aside and let the book speak for itself. In its own way, it would be hardly possible for this daintily printed volume to be better. Its first chapter, "The Perfect House," deals with the ideal home, philosophically and practically; ranging freely from a charming reference to the old Latins' love for their country houses, to criticism of the average architect: "Even so simple a contrivance as an invisible small wardrobe for hats, wraps and waterproofs, he has never yet devised. Every hall must, of necessity, be littered up with that hideous contrivance, a hat-rack, in a more or less offensive form, when at a touch a panel in the wainscot might joyfully fly open to engulf the outer vesture of visitors." Collectors will revel in the second chapter, "Our Oriental Masters," with its rhapsody on rugs, full of keen discrimination of the varying beauties of the old Yourdes, Daghestans and Kazaks. The "Ideal Haven" devotes some pages to the planning and arrangement of houses, wherein many a novel fancy and rediscovered device of old time will assist the lucky individual who, with an ample pocket, can transmute his Spanish castle into bricks and mortar. But of all the book, "Decorative Decoration" naturally touches our purpose most nearly. After a few severe words against the foolish habit of turning homes into magazines of second-rate bric-à-brac, are pages of delightful discourse upon porcelains, Eastern and Western, bronzes, violins and violoncellos. From these to orchids, blue-violet salads and gastronomy, the transition is easy to "The Magicians of the Shelves," wherein the joys of book collecting, with many an important bit of information regarding the value of rare editions, or piquant anecdote of their history or contents, makes pleasant reading for book-

lovers and book-hunters alike. Altogether, one cannot do better than imitate the example of a famous American man of letters who, inundated with presentation volumes makes it a rule to buy but one volume yearly, and chose Mr. Ellwanger's book for his last purchase. Mr. Swinburne said some time since to another English poet: "The tree of knowledge bears but one perfect blossom annually, and you, sir, have plucked it;" so we might paraphrase the anecdote and apply it to the author of "The Story of My Garden," for this, his latest book, which is the blossom of the year.

STRATFORD-ON-AVON, by Sidney Lee (Macmillan). This monograph of the old Warwickshire town from the earliest times to the death of Shakespeare, with its forty-five illustrations by Edward Hall, is a singularly enjoyable book. Dugdale is quoted in its opening sentence as saying (in 1657): "One thing more in reference to this ancient town is observable, that it gave birth to our famous poet, Will Shakespeare." Now, "the one thing more" has made all other things less important, and the legend of the poet alone peoples the locality with interest. All the well-known places in the district are described and illustrated; familiar as they are, yet it would be hard to find a more useful book of reference to them than this; as its graceful style makes it readable for the first time, so its facts will not fail upon turning to it for a date or detail in connection with its hero and his birthplace.

THE RUINED ABBEY OF YORKSHIRE, by Charles W. Lefroy (Macmillan). The illustrations by A. Brunet-Debaines and H. Toussaint, that accompanied the original publication of this book, when it ran as a serial through the pages of The Portfolio, are here reduced to convenient size and help to make a distinctly pleasant volume. Fountains, Jervaulx, Bowen and the rest of the ancient shrines that still attract a yearly procession of pilgrims who, although hardly less numerous, are prompted by other motives than those of their predecessors, are described here with felicity and accuracy. The guide-book style, so often a thing of untold horror, is replaced by a graceful and easily written narrative. Whether to accompany a tourist or be studied at home this volume is worth buying, worth reading, and worth keeping.

FAMOUS ENGLISH AUTHORS, and its companion volume, FAMOUS EUROPEAN ARTISTS, both by Sarah K. Bolton (Thomas Y. Crowell & Co.), although of the class that just escape being compilations, are well done in their way. We should be

ence to Velasquez, say, who is omitted. The separate papers are interesting and pleasantly written, and the accompanying portraits are reproduced from good sources. It should be said that the selection of authors is more judicious than the choice of the artists.

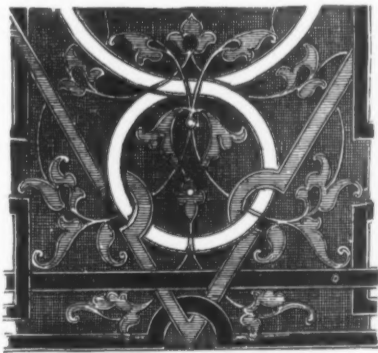
OLD WINE IN NEW BOTTLES, by Brinton W. Woodward (Lawrence, Kansas, Journal Publishing Co.).

The papers that are compressed in this volume deserve collecting from the pages of the Lawrence Journal, wherein they most appeared. Naturally "The Realist in Art" and "From Realism to Idealism" attract the attention first. But Mr. Woodward's opinions are so unlike those generally labelled "Realism" or "Idealism" that we find he has his own meaning of the phrases that are war cries. Thus Alma-Tadema to him is a realist, while Sir Frederick Leighton is an idealist; Courbet again is opposed to Corot in a similar way. In short, we shall hardly do injustice to the author in saying that he holds the subject as deciding the point, more than the treatment; yet the question has larger issues than can be solved by this easy method of classification.

CHERUBINI, by Frederic J. Crowest, "The Great Musicians" (Scribner & Welford). It is good that one so classic in his art should have a monograph devoted to his career; for if not the equal of Bach or Beethoven, he was undoubtedly a great artist. The author in citing Mendelssohn as the last of the Titans of music, provokes one to forget Cherubini altogether and frame an indictment against the treason that has thus forgotten Wagner, Liszt, Schumann and several others; but this must not be, and we must forgive the undue praise of Mendelssohn, who himself declared he would rather have written the first four bars of the "Wassertrüge" overture than all he had done. On Cherubini's church music the book discourses fluently and fully.

HENDRIK IBSEN'S PROSE DRAMAS: Emperor and Galilean (Scribner & Welford). The fourth and penultimate volume of this series is more than usually interesting, since in this world-historic drama, Ibsen has essayed his highest flight, and even if his admirers have not all the courage of the editor, Mr. William Archer, and do not think the Franco-Prussian War atoned for by being indirectly a prelude to an Ibsen drama of old Rome, yet it should be the most popular volume of the series.

CROWDED OUT O' CROFIELD, by William O. Stoddard, is the sort of book which a judicious boy would choose



MOTIVE OF A GROLIER BINDING.

sorry, however, to lead the innocent art student to accept this lady's estimate of the relative importance of her heroes. Poor Sir Edwin Landseer, for instance, is made ridiculous by being named as one of the ten "great" painters of Europe, in prefer-

for himself. It relates the deeds of Jack Ogden and his sister Mary, who, crowded out of their native village, after many days find their way to fortune in New York. Crofield does seem a very poor place for an energetic boy or girl. At the time the story opens Jack had learned every business represented in it and all its trades, from the miller's to the shoemaker's, and soon after he caught all the trout in the Cochutchie Creek, brought up a runaway team, put out a fire, and all but saved the town from a cyclone and a flood, yet there were no better summer prospects before him than the hard work of haying, so that nobody can blame the brother and sister for attempting to run the "Mertonville Eagle" instead, though they found it a much more dangerous business. It brought them nearer New York, however, and Mr. Murdoch, of the "Eagle," made it easy for Jack when he finally entered the city. We take leave of him at the end of the nineteenth chapter, back again in a transformed Crofield, full of factories and enterprise, and proudly reckoning Jack Ogden, Esq., as one of her first citizens. There is a large number of very spirited illustrations drawn by C. T. Hill. (D. Appleton & Co.)

GARDE JOYEUSE, a "Handfull of Pleasant Delights" from overseas, plucked by Gleason White (Stanesby & Co., 179 Sloane St., London), is the quaint title of a collection of American verses de société and d'occasion. Mr. White's favorites, judging from the number of selections from the writings of each are Mr. Clinton Scollard and Mr. Frank Dempster Sherman. Others reprinted are Messrs. H. C. Bunner, Edgar Fawcett and Charles Henry Webb. The ladies whose verses help to complete the attractions of this very agreeable anthology are Mrs. Louise Chandler Moulton, Mrs. Ella Wheeler Wilcox and Miss Bessie Chandler. "The Stork's Jeremiade" and "The Message of the Rose" by the last-named writer are among the very best things in the collection.



GOBELINS SCREEN PANEL (18TH CENTURY).

(SEE "HINTS ON EMBROIDERY," PAGE 78.)

GOTHIC ART, by Louis Gonse, a superb folio volume of 500 pages, profusely illustrated both in and out of the text, is announced as the latest example of sumptuous bookmaking by the famous Parisian house of Quantin, with Mr. J. W. Bouton (E. 28th Street) as agent. The twenty-eight plates "hors texte" will consist of 4 etchings, 6 "aquarelles typographiques," 2 chromo-lithographs, 12 heliogravures, of which 4 are in color and 4 phototypes. The design of the binding is to be in the style of the Middle Ages, and in keeping with the contents of the book.

MYTHS AND FOLK TALES OF THE RUSSIANS, WESTERN SLAVS, AND MAGARS, by Jeremiah Curtin (Boston, Little, Brown & Co.). Fantastic and with a certain cruelty that recalls Napoleon's aphorism of the Tartar under the Russian, these stories are unlike the majority of Grimm's Fairy Tales, or the modern imitations of D'Aulnoy and De Fouque. Yet to those who love the wilder reaches in Old Romance and to adventure therein this opens up an almost untraveller region. Painters are usually fond of the supernatural, with its weird suggestions for illustrations, and here is enough material to satisfy a Doré.

DICTIONARY OF ENGLISH AND GERMAN, by C. Stofel (F. A. Stokes Co.). The famous Tanchuitz dictionaries need no praise, but their printing and binding are not always equal to this American edition. For those who contemplate a sojourn in Germany it would not be easy to find a better word-book.

SIDNEY, by Margaret L. Deland (Houghton, Mifflin & Co.). Mrs. Deland's stories are sure of an attentive audience and this, if it fail to obtain the notoriety of "John Ward, Preacher," is a pure and wholesome tale that will please everybody.

THE YOUNG FOLKS' CYCLOPEDIA OF GAMES AND SPORT (Henry Holt & Co.). This is an Encyclopædia Britannica for youngsters, a book to last not one season alone but through all the periods of childhood to adolescence. The editors have gauged the depth of the boys and girls to whom they appeal. Secret Writing, Photograph Whist, played with old portraits where the ugliest takes the trick, and a thousand less familiar subjects, show that not only the greater games, such as Base-ball, Swimming, Chess, or Whist, are exhaustively treated here, but that it is so comprehensive that any sport not found herein, is probably a game not worth the candle.

THE ELIXIR AND OTHER TALES by George Ebers (New York, Gottsberger & Co.). Admirers of the great German romancer will be glad to obtain these three stories in the same handy form that marks the earlier volumes.

Treatment of Designs.

KITTENS. (COLOR PLATE NO. 1.)

THE original of this charming panel, by Miss Helena Maguire, was painted in gouache (opaque water-colors)—the favorite medium of this clever artist. The design, however, is no less suitable for treatment in oils, and with its companion given previously (September, 1890), would be admirable for a set of china tiles for a nursery fireplace.

For painting it in oils, French canvas may be used advantageously, on account of its slightly granular roughness, which will aid one in painting the fur; the grain, moreover, is fine enough to allow of careful rendering of details. An accurate drawing is essential to begin with. The amateur uncertain of his ability in drawing may trace and transfer the outlines by means of the red paper prepared specially for such purposes.

Begin by securing the drawing in broad masses light and shade. For the tabby kittens, mix light red, cobalt and white for the first gray shadows. For the black markings, mix crimson lake, burnt Sienna and indigo. Raw umber, rose madder and white will give the pinkish tinge in the ears and on some parts of the fur. Make a shadow color for the white kitten from cobalt, raw umber and white, substituting for the half tones yellow ochre for raw umber. Take off the rawness of the white paint for the high lights by mixing a touch of yellow ochre with it, but not sufficient to give it a perceptible yellow tinge. The colors recommended for the dark markings of the tabby kittens will serve for the black one, being careful that no white gets mixed in with the brilliant black shading. For the stem of the sapling take raw umber, ivory black, rose madder and white. For the highest lights add a touch of yellow ochre modified with ivory black to the white. The oak leaves can be painted with raw umber. For the warm shadows, mix yellow ochre, cobalt and white in varying proportions for the lights and half tones.

If using gouache colors, let the tint of the paper serve as the color of the background. The palette already indicated will do. Be very sparing of the Chinese white to begin with, merely adding a little to the first free washes; then the lights can be somewhat loaded with white, and the rich dark coloring must be painted with solid color, the white being omitted altogether. Many correspondents, when the miniature of this design appeared, drew attention to the oversight of the artist in making the kittens descend head foremost. It is true that, as a rule, cats descend backward; but at times they start with a rush down and turn round, and as the design is, in a way, semi-conventional, if the error is deemed of great importance, it is easy to reverse the two offending objects with no loss to the beauty of the composition.

ROSES. (COLOR PLATE NO. 2.)

BEGIN by drawing the roses and leaves correctly, using lead-pencil, red chalk or paint for the purpose. If you sketch them in with oil-color it is well to finish the picture in one painting, while it is wet, so as not to leave any outlines to harden in ridges under your painting. In using paint for the outlines thin it with oil and draw in fine lines, using rose madder for the pink roses, raw Sienna for the leaves and chrome yellow for the white rose. Set your palette with cobalt blue, zinc white, lemon yellow, chrome yellow (or aurora yellow), orange chrome (or cadmium), yellow ochre, raw Sienna, vermilion, rose madder, light red, burnt Sienna, Vandyck brown and light, medium and dark zinober green.

With a large bristle, beginning at the top left-hand corner, paint the background with Vandyck brown, and as you come toward the lower edge let it gradually merge into the colors of the foreground, yellow ochre, white, burnt Sienna and Vandyck brown. Paint the shadows the roses throw on the foreground with much Vandyck brown. Let this painting come not only up to but over the outlines you have drawn for the flowers and leaves.

Next paint the leaves, using the zinober greens modified with Vandyck brown or raw Sienna or chrome yellow or white, as the model indicates. Use cobalt blue and white with the green for the bluish high lights on the leaves, showing their under side. Draw the stems in green, shading with Vandyck brown, and the faintly seen thorns with light red and burnt Sienna. Paint the shadows of the white rosebud with raw Sienna and a tinge of green, and more or less chrome yellow. The high lights are white, with at times a little lemon yellow added.

In painting the lighter pink rose begin at the outer petals. Use white, or white and rose madder, or white, rose madder and chrome, or lemon yellow for the lights. For the shadows, rose madder deepening to burnt Sienna, or raw Sienna and rose madder in the darker parts. In places the half shadows are modified by cobalt blue or greenish yellow tints. The deep red at the centre of the rose is obtained with rose madder.

The deeper pink rose has less variety of tint. It needs more strengthening in the shadows with vermilion mixed with the rose madder, or with light red and raw Sienna and burnt Sienna.

To repeat the first advice, it would be well to paint this study all at once, while the paint is wet and blends easily. Use plenty of paint, putting it on freely and purely. PATTY THUM.

"POPPY" JAR. (COLOR PLATE NO. 3.)

THE treatment of this design for china painting, by Mrs. H. A. Crosby, will be found on page 72.

REPOUSSÉ PHOTOGRAPH FRAME.

THIS is a good subject for flat or surface chasing which, if well carried out, will prove very handsome. Obtain a good piece of brass, about 7 metal gauge, some inches or so larger each way than is absolutely required; carefully prepare the surface, then transfer, and point in the design upon it in the manner previously described. Attach the metal to the cement block, and, when cold enough, start with tool No. 16, tracing the stem-like portions strongly and firmly. Next trace the outlines of the flower-like ornament; and the rays proceeding from the pomegranate-like centres with tool No. 13. With a ring tool, say No. 53, punch in the centres as indicated in the design. Now proceed to mat the background thoroughly with a small pearl, and heavily enough to drive it below the general level. The breaks, or patterns, in the stems may, for variety, be treated with a small ring tool. At the point just reached a little raised work may be applied to this design if desired. To do this, remove the metal from the cement and replace it face downward. The parts that may be raised are contained within the flower-like outlines. With tool No. 16 trace a deep line just inside the outline of the petals, and also round the outside of the oval and bulbous shapes in the centres of the rosettes. Next, with a pearl tool, somewhat smaller than the ring used for punching the circles, raise each into a knob, beginning at the middle rings and working outward. This completes the raising, and after setting the plate may have the centre cut out and the edges cut off to the outside line. Finally, it should be polished. To make sheet metal into a photograph frame, prepare a piece of walnut $\frac{3}{4}$ ins. thick, and about

half an inch larger all round than the design, bevelling the edge from about an eighth of an inch from the edge of the brass. Saw pierce out the centre of the wood one-quarter of an inch larger than the piercing in the brass and quite square at the corners, not rounded, as in the brass. Next obtain a thin piece of brass to fit the space cut out. Now drill holes in the brass, and pin it to the front of the walnut frame, put the glass in its place, then the photo, and lastly a piece of wood, just thick enough to make the whole of the back level. Over all the back paste a piece of watered silk or dark plush. Finally, with a small hinge attach a narrow strip of walnut wood to this to form a leg to support the frame. The wood frame would be much improved by oiling with linseed oil before the brass is attached. If preferred, ebonized wood may be used instead of walnut. The frame may be made to open at the back by cutting through the silk with a sharp pen-knife on three sides of the piece of wood let into the back, leaving the fourth side to form the hinge. A small tang will be necessary to keep the back closed when the photo is in its place.

"MORNING GLORIES."

THIS is well suited for a combination of tinting and outline embroidery on silk, satin or bolting cloth. On bolting cloth and on white or cream satin tapestry dyes would be best for tinting. But if the silk or satin be of too dark a shade for transparent color to be effective, then oils or gouache paints can be employed. The colors to be selected are purely a matter of choice. The rays at the back of the flowers and the Japanese-like cloud lines should be put in with gold or silver carefully couched down. The flowers and butterflies may be outlined with silk in stem stitch in shades corresponding to the tinting, or all the outlining may be worked in gold. For china painting the whole



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(SEE "HINTS ON EMBROIDERY," PAGE 78.)

might be treated in the style of the "poppy" lamp-jar design, one of our color supplements this month. Even if natural coloring is preferred for the flowers and foliage, the sun and cloud lines should be put in with the gold, and the butterflies accented with gold to keep the decorative effect throughout.

STUDIES OF CHICORY.

FOR the studies of the Chicory Plate of the black and white Supplement, the flowers are to be painted in dark blue, with an occasional hint of lavender color, as they fade with age. Paint the stems of brown green, varying the tones with yellow, but giving both leaves and stems a dull woolly look.

GESSO WORK.

S. P., Detroit.—Simple directions for doing gesso, or relief work, were given in Harper's Bazar, last April, as follows: "To execute a work in gesso you must have a firm foundation—a panel, plaster or canvas; but for fine work wood is preferred. I have found two mixtures work very well when put to practical tests. The first is very simple, and is a mixture of fine Italian plaster of Paris and glue. Dilute the glue with hot water, then mix with the plaster until it is of the consistency of cream; a little glycerine added will prevent shrinking and cracking. Lay a coat of size or of thin lacquer on the panel or canvas before going to work. The second is a much firmer and harder gesso, and is made by boiling one part powdered resin, four parts linseed-oil, six parts melted glue. Mix the whole well together. Too much care cannot be taken with this latter mixture. Soak whiting in water, and add it to the prepared mixture until it is also of the consistency of cream. The quantity of whiting is to be varied or modified in proportion to the degree of fluidity required in the character of the work. This second mixture has many advantages over the former. It is slower in drying, giving one more time for final finish. It is better for delicate work. It sets more firmly, and takes a finer polish when hard. Combined with Naples yellow, it bears a great resemblance to ivory.

"One can make charming frames using this medium; on a plain pine frame, which can be made by any carpenter, paint on in low relief one of those delicate arabesques to be found in any art-book. The frame may then be bronzed, or if the picture requires a lighter setting, paint the whole white, picking out the relief in gold or silver, not haphazard, but to emphasize in detail. "For old ivory, mix Naples yellow with the paint; touching the little nooks in the relief with brown.

"A very effective frame for a marine had in each of the upper corners a ribbon scroll, in the centre of which was a scollop-shell."





THE NEW SET OF NUT PLATES.

(5) *The Black Walnut.*—The nuts are here to be painted in apple green, warmed with mixing yellow. In shading them with brown green, do not neglect the rough, shrivelled texture of the nut hull. The leaves require grass brown and apple greens. Where the under sides show, paint them lighter, and paint the shadows thrown by the veins with yellow brown and green.

(6) *The White Walnut or Butternut.*—Paint the nuts with apple green and mixing yellow. Shade with brown green and yellow brown. The branch stem is gray, shaded with brown. The leaf stem is light green, shaded with brown green. The leaves should be painted with apple green, mixing yellow, grass green and brown green. Where the under side shows, paint a lighter yellowish green and outline the veins with yellow brown.

Correspondence.

[All communications relating to matters connected with the magazine should be addressed to the Editor of The Art Amateur, 28 Union Square, New York.]

LANDSCAPE PAINTING IN PERSIA.

SIR: Please tell me (1) how "The Afterglow," given August last, should be framed, (2) I hope the studies next year will include something that will assist in sketching barren mountains and waste plains; we have some very picturesque scenery here, without much verdure in it. With the sky and sea intense blue, and mountains high colored, rules for mixing paint that apply elsewhere fail, and sketches are so florid. I am troubled in making them appear as though they could be true. The monotony of color in other parts is as great a difficulty.

L. V. H., Tabriz, Persia.

(1) The "Afterglow" looks well framed in a rather heavy gold frame, exactly as if it were the original painting. (2) Studies of landscape will appear this year that will give you many useful hints, but no Oriental ones will be included, as naturally they would be useless to the majority of our readers. Do not be afraid of your pictures being florid. Where nature takes on such brilliant hues, the colder palette of northern lands cannot depict her, and truth is the thing to aim after, even though it look forced to eyes unaccustomed to the original scenery it strives to depict.

OTHER OIL PAINTING QUERIES.

W. G. L., Brooklyn, writes that he is disappointed to find that all the white in his picture in oils just completed has turned yellow; he wants to know the reason. He adds that he has used linseed oil and mescal in finishing. Did he use the best oil colors only? If so, he has probably employed too much medium, which should always be used sparingly. If any oil is required, only the best pale linseed drying oil should be used. He does not say exactly what medium he used. A safe one is made of equal parts of copal varnish, pale drying oil and spirits of turpentine.

SIR: I have an oil painting nearly a year old that is beginning to crack in the shadows. I oiled the canvas before painting and used West's Siccative for a medium.

R. R., Hampstead, Carroll Co.

We are not surprised that your painting has cracked if you used Siccative as a medium; it is in reality a varnish. As a rule, little or no medium should be added to colors in the early stages of painting. At any time it should be applied sparingly. A favorite medium with artists is a mixture in equal parts of prepared linseed oil, spirits of turpentine and pale copal varnish.

L. E., Norfolk, Pa.—You may safely proceed with your painting, in spite of having used Antwerp blue, which is said to fade; but Prussian blue, which is very near it in tone, is considered more permanent by some authorities. Both colors are bright and liable to make very crude greens unless used sparingly, and skillfully modified in the mixing.

K. M. K., Dorchester: (1) You have more than enough reds. Scarlet and Chinese vermilion, Indian red, light and Venetian red, rose madder and crimson lake would answer every purpose. It would be useless to add scarlet lake, for instance, which is apt to harden in the tube. With crimson lake and scarlet vermilion you get just the same color. Reds used alone are never as brilliant as when combined with yellows; not mixed on the palette but applied separately. (2) The bright glow near the horizon, in the reproduction of "In the Gloaming," can be obtained by first putting on cadmium, then glazing it with rose madder. (3) A flame-like flower, such as a poppy, does not depend for brilliancy so much on the actual local coloring, which covers a very small portion of the surface, as on the knowledge brought to bear in the manner of shading and feeling in the highest lights. (4) As a general rule it is best not to mix different makes of color. (5) To match orange cadmium you can glaze your deep cadmium with a little rose madder; if too red add raw Sienna. Pale lemon yellow is a very useful opaque color, but at the same time clear and brilliant. Terre verte is admirable for glazing, especially to modify too garish reds in half tone. Emerald green is valuable for mixing, but seldom used alone, except by painters of the Impressionist school. Emerald is the French name for it. You can obtain a beautiful gray green by mixing yellow ochre, cobalt blue and white. Lemon yellow and ivory black make a good yellow green; so does pale chrome, emerald green and white. For darker greens, take Antwerp or Prussian blue with pale chrome and raw Sienna, or, for very dark shades, indigo blue with burnt Sienna. It must be understood that these receipts are not arbitrary; no two artists set precisely the same palette, and, after all, experience is the best teacher. (6) We do not think sample cards of color would be of much help since it is the proper combination of colors that gives the desired results, and a great artist often employs the simplest palette to obtain his effects.

ARTISTIC LITHOGRAPHY.

S., Brooklyn.—We are glad that you were so interested in the little article on this subject in the last number of the magazine. You will see that your wish for more information on the same subject was anticipated by us last month. Mr. Trumble heads his article, "Crayon Drawing on Stone," but he might have called it "Drawing and Painting on Stone." The possibilities of using the brush or stone, for artistic reproductive work, are great for the real artist, and we shall have more to say about this later. Pen drawing on stone and zinc has been practically superseded by the photo-engraving processes. But an article on this subject may be made very suggestive to those who wish to take up artistic lithography, and one may be looked for in our columns in the near future.



HINTS FOR HOUSE-FURNISHING.

SIR: In my new house I have a reception hall finished in solid oak, with handsome fireplace with dark blue tiles, an alcove (divided from the hall by spindles) in front, with a window—this could be screened off with curtains—and two stationary seats. Between the mantel and stairway there is another large window. Both have clear glass and inside shutters; there is stained glass of old gold in the hall door. Please tell me what color should predominate in the carpet? Should the hall be papered, and, if so, in what style? Or is staining cheaper? What kind of drapery should be used for the windows and arch? With what should the seats be covered? Would small fur rugs look well?

(2) The parlor is finished in solid cherry. It is about 17x14 feet; it has three windows—two in front and one at the side—all coming down to the floor. I shall have to get new carpet and wall paper and have my furniture newly upholstered.

(3) The second hall is imitation cherry. Should I have the same kind of carpet for it as on the first floor?

(4) The library is over the reception hall. I have a body Brussels carpet on it; it is scarlet, with olive shades in the pattern. What tones should I use on the wall? The furniture will go with any color.

(5) The front bedroom is the same size as the parlor; it is carpeted with bright red Moquette, with olive and a very little blue in the pattern? How should I cover the wall?

(6) The room next to this I should like to have in old gold. There is a door between, so they should be in harmony. I should prefer it finished in blue, but I fear this would not look well next to a red room. The floor is covered with Japanese matting. What color should I use on the wall?

(7) The guest room I will finish either in old gold or blue—which ever color I do not use in the second bedroom.

(8) Please tell me if staining for walls is expensive and durable, if I could apply the stain myself, and how to prepare it?

(9) What kind of drapery should be hung between the parlor and hall? There is a large double door. Are Japanese beaded screens still fashionable?

D. K. B., Pittsburg.

(1) The best covering for the hall would be a large Eastern rug. Old gold and dull red on a deep blue ground would, in a general way, describe a very effective and harmonious combination. Paper is, as a rule, more satisfactory than staining for walls. Yellow and brown would be a good color scheme for your hall. Draperies for windows may be of golden brown velours lined with old gold silk. Let your hangings for arch and doors be of light golden brown, with figures woven in gold thread or yellow silk, or select some of the Eastern rugs which are used for this purpose as well as coverings for couches and seats. The window-seats may be covered with old gold velours. An occasional fur rug is not out of place. (2) The parlor walls may be in deep cream and gold. For the carpet we suggest a light effect of écru, old gold and "vieux rose." In the draperies let "vieux rose" give the general color effect, but the pattern may be woven in other harmonious colors. Do not have all your furniture covered alike. "Vieux rose," pale blue, gold, or any color in harmony may prevail in different pieces. Odd chairs and seats, and some of the many pretty and quaint tables now made would add to the attractiveness of your room. (3) The carpet on the second hall may be a deep blue ground with chintz-like figures. (4) Olive would be a good color scheme for the library walls. Among the many designs in that color you can find one that will harmonize with your bright red and olive carpet. [You use the word "scarlet," but are bound to assume that you do not exactly describe the color of your red where you use this term. Scarlet would be hideous.] (5) The front bedroom, having carpet in "scarlet" and olive, may also take an olive paper, but it should be lighter, and covered with a fine gold design. (6) The next room may be old gold if you desire. Select a paper in which that is the leading color. Also use cretonne for hangings and coverings; in this material you will find many charming designs. Or use old gold India silk for curtains, while the furniture and cushions may be covered with velours, petit-point, or any of the numerous materials for the purpose; the color scheme, of course, being always kept in view. (7) In the blue room, avoid having too much blue. Let the paper be cream or buff, with blue in the design. The carpet may have "vieux rose" or pink tints with the blue and gray. Cretonne, which would be decidedly preferable for this room, may be found in many charming combinations of these colors. (8) Walls in distemper color (staining) are inexpensive; but the color should be prepared and applied by an expert to be satisfactory. It is not so durable as paper. (9) Beaded screens are much used, but they would not be suitable for a lavatory. Use a Bagdad rug, or any other heavy drapery.

SIR: Please suggest (1) color for paint and paper of a north bedroom 20x14. The carpet is olive and gold brown, sash-curtains pale green and old rose silk; furniture black walnut. (2) Also how to fill an awkward corner one side of an angular projection that is filled by a corner cupboard on the other.

L. B., Joilet, Ind.

(1) The woodwork may be a light brown café au lait. The paper deep cream, with very light brown and gold design. The whole effect should be light and cheerful. (2) The corner may be utilized for low book-shelves not over three and a half or four feet high, the top of which would be useful for bric-à-brac. Or with a cushioned seat, or a stand for bronzes or marble statuary.

SUBSCRIBER, New Haven.—Repaint your doors the same color as the casings. Use a pinkish-colored cartridge paper for the walls of your dining-room, with a frieze having a gold pattern on a green ground. For the ceiling have a paper of a lighter shade of the color of the wall-paper, also with a gold pattern. Have an olive green carpet, either plain or with a figure of a lighter or darker shade than the ground of the carpet for your parlor. For curtains use either plain velours of a green to harmonize with the carpet, trimmed with gold braid, or velours of a gold and green pattern; or, if you wish, lighter curtains, of thin figured silk of the same coloring. For your hall use paper of an ochre ground with a rather large pattern in two different shades of the same color, with cartridge paper of a lighter shade for the ceiling.

J. E. F., Marlinsville, Ind.—Needlework may be used to advantage for curtains in the many designs for appliqué. When the stuff chosen has two distinct colors for right and wrong sides, reverse the material in the cut design, and fasten down in couching, using silk in harmonious color. Appliqué of silk on linen is effective, and you could use a design of clover leaves, and so continue the scheme of color and pattern in your wall paper.

CHINA PAINTING QUERIES.

SIR: Although I use Cooley's Royal Worcester tint or powder (cream), I find that on French white china it fires out almost pure white, with a surface more like the porcelain used for decorating. On cream ware the color is all right, but the surface shows the same defect, and I find the ware uncertain, as it sometimes turns gray in firing, which I do either in the Studio China Kiln or Miss Hall's Kiln. In the imported Royal Worcester ware the surface is like a dull ivory or a very fine egg-shell, and I shall not be satisfied until I obtain the same effect.

(2) I wish also to know the lowest price, make and where to obtain gold in quantity for china. I use mostly Cooley's Roman gold, which costs me 80 cents per box.

E. E. P., Roxbury, Mass.

(1) Most makers prepare two shades of ivory for Royal Worcester grounds: of these No. 2, which is the darker, should be used upon French china. It requires some little skill to lay a Worcester ground properly, but it is far easier to succeed upon the soft glazed ivory white ware than upon the very hard glazed French china. Much depends on the mixture being thoroughly ground and reduced to the proper consistency by means of turpentine and copal oil. It is so troublesome to grind the ivory tints properly when supplied in powder that most people prefer to use that sold already ground in a moist condition. This generally needs thinning a little with turpentine and copal, which should be thoroughly incorporated with the paste by means of a palette knife until about the consistency of cream. Cooley's oil is apt to give the tint a half glaze; it is more fitted for using with transparent colors, such as Lacroix's. Lay the tint on as evenly as possible with a flat brush and pounce it till dry, as you would any other tint. It does not need a very strong firing and should be rubbed down until quite smooth with powdered pumice-stone after coming from the kiln. If the china be not perfectly covered with the tint, the process should be repeated and another firing given. It is possible to put on a second coat before firing at all, but this needs a great deal of experience. The gray patches are probably caused by a little smoke in the firing; the waxy white ware is peculiarly sensitive to its effects. It is well, therefore, to put such pieces low down in the kiln.

(2) The gold you mention is considered excellent, and you cannot expect to get a good article for less than the price you name. We cannot undertake to recommend any particular make. Your best plan is to write for samples to the different manufacturers whose names you will find advertised in our columns, then test each and keep to that brand which serves your purpose best.

SIR: (1) I have a Wilkes Studio Kiln and have done some very satisfactory work with it; but in my last three firings I have broken a plate each time in spite of having taken the usual precautions with regard to stacking, turning on of gas and the like. Can you furnish me with any possible or probable reason? The china was of undoubted quality. (2) Why have specks and slight discolorations come out in the firing? (3) Does it ever happen that in putting liquid gold upon ware covered with a heavy coating of Lacroix paint, which has been previously fired, that the gold is not bright when taken from the kiln? E. C. Titusville.

(1) It is not always possible to account for china breaking in the firing; but it is generally due to some flaw in the make not previously noticeable. (2) The specks and discolorations may be due to dust during the process of painting, or to smoke in the kiln, which needs to be kept scrupulously clean. (3) It is always best to apply liquid bright gold directly upon the white china in order to have it brilliant. It is quite possible for it to be affected by the color beneath, although it has been previously fired. Using too much medium in thinning, or applying it with a damp brush, or with one that has been used for color, might make the gold dull looking. Any of these casualties will discolor bright liquid gold.

SIR: (1) I had a very handsome china tray fired after tinting with ivory yellow. The color is lovely, but in some way dusty specks like ashes have got into it. I do not like to put more work and gold on an imperfect piece. If I tint again with the same it will be too yellow. Can I tint it with carnation or capucine red (for shrimp pink tint), or will the yellow already fired in affect the tint I shall put on? I do not know enough about colors to be sure about it. Will you kindly tell me? (2) Which color is preferable to use in tinting for the shrimp pink, or salmon pink, the capucine red or carnation?

M. S. B., Wilmington.

(1) The cause of failure with your tint is obvious; you allowed dust to get into it during its application. Once fired in nothing will remove it, nor can its defects be hidden by covering them with another tint. Great care should be exercised during the tinting to prevent dust settling. At such a time a person walking across the room with trailing skirts will raise sufficient dust to account for the result you complain of. The best thing to do with your tray is to paint a design upon it that will well cover the ground. If this is broken up the specks will not show so much. (2) When painting pink flowers, use carnation, not capucine red, over the ivory yellow. Capucine red put on thinly directly upon white china fires a beautiful shrimp pink. Japan rose is also a good pink for grounding.

SIR: (1) In decorating handles with dead gold, is it better to give them first a coat of bright liquid gold, then have them fired and put on the dead gold as a second coat? I have been told that this method is employed in the factories, and that it requires much less dead gold, while wearing much longer. (2) I use a great deal of dead gold (almost a hundred boxes in the year), and should be glad to know of any way by which it could be economized and at the same time be more durable. I have my own kiln, so that the extra firing would be no inconvenience.

A. G., Washington.

(1) The double gilding is sheer waste of material, as the golds are opaque. An even coat of gold, just thick enough to hide all trace of the china beneath, is sufficient, and one firing is often sufficient if the gold has been really properly laid. This looks just as rich as when the gold has been repeated two or three times, and is quite as durable. A great deal of gold is wasted by putting it on too thickly; when dry, look it over before firing and retouch any thin places.

SIR: (1) How do you fasten the jewels on the piece of china to be decorated? (2) Are they fired or merely stuck on after the work is finished? (3) Are they sold in small quantities? (4) How are the raised enamel dots made?

H. G. M., Minneapolis.

(1) The jewels are fastened on with a special paste. (2) When fixed in position by means of the paste they should be lightly fired. As they are made of glass, too strong a firing would melt them. (3) You can buy them in any quantity, generally in mixed colors. (4) Raised enamel dots are made by putting on little lumps of enamel with the brush; it requires some skill to do this well. Sometimes color is mixed with the white enamel; but it is best to fire the white enamel dots, then paint over them with the desired tint and give a second firing to the piece.

I. R., Quebec:—(1) Gouache colors for mineral painting are opaque, the same as those for any other kind of painting.

They are generally known as "Matt" or "Royal Worcester" colors. (2) Any of the Lacroix colors can be used for grounding; but those mentioned on the grounding list are not intended specially for tints and are easy to apply. (3) Roman or Matt gold is the richest in effect; bright liquid gold is apt to look common. Never put gold over color that has not been fired; of course gold can be put on before a first firing, provided it is painted directly on the china itself and does not come in contact with any color. In putting gold over color that has been fired, use hard gold. Not being fluxed it is much more economical, for the color does not absorb it to the same extent. Matt gold is prepared for use on glass slabs and needs only to be mixed with a little turpentine to render it liquid enough for working. (4) For an inexpensive handbook, more especially for Lacroix colors, we think you will find the one by Miss McLaughlin useful.

D. A. L., Fremont, Nebraska: (1) We cannot account positively for the failure in your work. The glaze coming off with the paste for raised gold seems as if it had not been properly mixed, or applied too thickly in one painting. The paste should be first thoroughly mixed with fat oil and turpentine until it has the consistency of thick cream; it should then be made to adhere evenly to the china. To raise the relief higher go over it again when thoroughly dry, and repeat the painting until the design is sufficiently raised. (2) The Limoges and Carlsbad china fires well; in fact the former is especially noted for its beautiful hard glaze, which bears a strong firing. (3) Certainly you can use Royal Worcester tints for ground and enamel work; but you must work with the enamel without glaze made specially for use with opaque colors.

SIR: I have used raised paste mixed with Cooley's oil and a little turpentine, but some of it has come off after a good firing. I have also used relief white with the English enamel powder and a trifle of flux, colored with orange and yellow. But although I carefully removed the color from the centres of flowers before applying it, many have come off, leaving little hollows in their place.

E. L. C., South Bend.

You should not use Cooley's oil in mixing paste for raised gold. Hot oil of turpentine or oil of tar, with a little of its own spirit, is best. Probably you did not lay the paste evenly; it should be made to bite the china in every part. Relief white, ready prepared for use in tubes, does not need mixing. English relief white in powder should be ground with fat oil and turpentine, or Hancock's special medium. No flux is required.

E. F. B., Massillon, O.—Gold bronzes must be applied directly on the china, unless the piece has been fired first. If you wish to paint over fired color use unfluxed gold and gold bronzes. These last are mixed and applied in the same manner as the fluxed gold. If you wish for pure gold on the high lights, paint directly upon the china, blending the edges with the bronze with which you wish to shade.

M. A. S., Providence, R. I.—You can use burnished gold upon the Lacroix colors, provided the color has been fired before applying the gold. It is best to use hard—that is, unfluxed gold, when painting over color. We do not advise amateurs to attempt to make their own gold. The prepared golds are easily transmitted by mail ready for use.

WHAT CONSTITUTE PROOFS OF A PRINT.

H. M. H., Newark.—We referred to the case decided by the courts in London as to the rights of purchasers of "artists' proofs." A Mr. Muir bought of Tooth & Sons, the well-known art dealers and publishers, what he supposed was an "artist's proof" of an engraving after Millais's picture, "The Soap Bubbles." Finding that the edition consisted of one thousand copies, of which his was merely one of the first five hundred, he returned it, and demanded that his money be refunded. He was obliged to bring suit, and succeeded, the court holding that none beyond the first ten copies can properly be sold as "proofs." Mr. Fagan, keeper of the Print Room in the British Museum—who, by the way, is now on a visit to this country—certified, if we remember aright, that the first hundred impressions might be called proofs.

FIRST STEPS IN PASTEL PAINTING.

A CONTRIBUTOR gives to The (London) Artist some practical hints on this subject which we condense for the use of beginners in the art:

The materials employed are soft crayons or chalks of various shades and colors, and some pumice paper stretched on frames, of which there are many textures. I prefer the very soft paper, as being less liable to hurt the skin of the fingers in the blending together of the colors after they are laid on to the paper; for in pastel painting the work is entirely done, or ought to be done with the fingers and palm of the hand.

The intended subject having been lightly sketched in with charcoal, proceed to lay on the colors—always commencing to work from the top—carefully blending them together with the fingers in order to procure the necessary tints.

The crayons should not be cut or pointed excepting when some little finishing touches are desired to be given to the features and hair, but should be gently rubbed on the paper, one color over another and blended into form with the fingers; by which means a marvellous delicacy and softness can be produced.

The shading is done by what is termed cross-hatching. Some pastel painters employ a stump, either of paper or leather, but I have always found that results of a far more satisfactory nature are arrived at by working the entire picture with the fingers alone, and by a careful manipulation of the colors, an effect is obtained almost equalling in strength and beauty that of oil colors, combined with that delicacy and transparency which is an essential quality in the highest portrait painting.

For all large surfaces, such as backgrounds, etc., the palm of the hand should be used in manipulating the colors after laying them on the paper.

It will be found that when working with the crayons, they are apt to break off themselves, and the sharp edges thus acquired will be of appreciable benefit in helping the student to produce the form he seeks to achieve.

It is important that great care should be exercised in laying on the colors so as to avoid too frequent coatings, which tend toward opaqueness. The chief aim to be sought in pastel painting should be transparency, combined with freshness of color.

Different colored papers are sold for working on with crayons, but that of a yellowish hue is considered the best for pastels. Should it be found necessary to efface any color from the work, resource should be had to a sable or hog hair brush, with which the offending color is easily dusted off. Should, however, any small particle still remain on the work, it must be gently blown away.

Pastel-paintings are usually covered with glass in order to protect them, and I consider this to be advisable, although I believe there is a way now of so fixing the colors as not to make this obligatory.

In conclusion I would recommend that after the student has made himself acquainted with the preliminaries of the art, he should call in the aid of a master.



SUNDRY QUERIES ANSWERED.

H. M., Galt.—We regret being unable to give you the receipt for which you inquire.

L. E.—Use liquid Indian ink (the French preparation, if possible), and for fine work, Gillott's Crow Quill, No. 659; the same maker's Lithographic Pen, 290 or Mapping Pen, 291; or for ordinary work, Gillott's No. 404, or the Spencerian Pen, No. 1.

J. J. T., Middletown, Ohio.—For corduroy write to firms such as Arnold, Constable & Co., McCreery, or O'Neill for patterns. You will find their addresses among our advertisements.

C. M. R., Newark.—Paint the lobster (a boiled one, we presume) with capucine red shaded with deep red brown and black mixed. For the crab omit the black and let less of the pure capucine red appear. If too bright, glaze in parts with black.

L. F. K.—A little hand-book on Tapestry Painting, published by M. T. Wynne (65 East Thirteenth Street), is useful and practical, costing 50 cents. The numbers of The Art Amateur containing Mrs. Haywood's articles are out of print. We could republish them if any considerable number of our readers should especially ask us to do so.

E. M.—The best embroidery silk is self-shading, because its beautiful gloss catches brilliant lights. For conventional designs, it is a frequent custom to work with one color only, but Mrs. Barnes-Bruce, in her "Fern Decoration," suggests that a lighter shade of green may be used for the smaller leaves; hence two separate shades of the same tone will be needed.

M. N., South Amboy, N. J.—India-rubber bottles to hold water for water-color sketching are doubtless obtainable from any dealer in India-rubber goods, being made on the same principle as hot-water bottles. (2) We know of no agent for Barnard & Son's artists' materials; but Winsor Newton's are sold throughout the United States.

M. E. P., Rochester, N. Y.—So far as we know, tapestry canvas is made in white, cream color and écu shades only. Bolton sheeting is to be had in many artistic shades. Write for samples to Altman's, Eighteenth Street and Sixth Avenue; McCreery, Broadway and Eleventh Street, or Wynne, East Thirteenth Street, all of New York.

SUBSCRIBER, St. Louis.—Many persons now, instead of painting their soiled plaster casts, use Hennecke's "Mirtane Paste," an excellent preparation. It is applied with a clean bristle brush like ordinary paint. When dry it peels off, taking all the dirt with it, leaving the cast perfectly clean. This paste is of no use in cases where the cast has been already painted. Hennecke's address is 79 Buffalo Street, Milwaukee, Wis.

SIR: In your November issue, there was a description of the method to remove printed matter from the back of pictures issued in periodicals. It also said that certain persons made a specialty of that work. Can you give me their addresses?

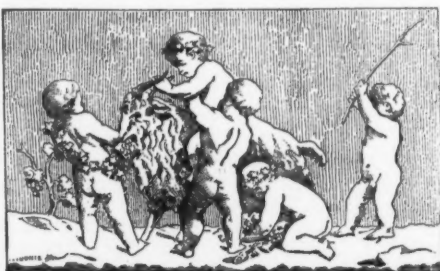
E. L., Providence, R. I.

Beyond the fact that recently a stand of these split pictures, with the address of the firm exhibiting, was on view at the Crystal Palace (London), we cannot. Perhaps some of our readers may be able to supply the names, as several applications have been already made concerning the subject.

THE English practice of providing candles for the guests in a country house to take to their bedrooms has become general among our anglo-manics—even when gas is laid on throughout the house. One hostess tries to have the candlesticks of many different patterns, each one if possible a souvenir from one of the places she has visited in her journeyings. One may be of brass, another of delft, one of burnished copper and so on. They look very well grouped on the hall table.

MOONSTONE is the title given by Messrs. W. H. Glenny, Sons & Co., of Buffalo, to a new species of cut glass they have introduced. The example sent us for notice deserves much praise for beauty of color and workmanship. To those who prefer old-fashioned bright silver and clear white crystal glass, the softening of the surface, which is the peculiarity of this make, will fail to commend itself. But, in its way, it is really beautiful, as upon its richly cut surface certain planes of its facets are left bright, so that while the whole has the milky lustre of the gem from which it takes its name, the material is yet evidently glass, well designed, excellently worked and reflecting credit upon its manufacturers.

A CAPITAL NOVELTY for "five o'clock" tea use, especially suitable for the open air, has been brought out lately by Bawo & Dotter (30 Barclay St.). The cup has its saucer elongated, to serve also as a plate, and is quaint and fanciful in its shapes, with a variety of graceful ornamentation. The "Elite" china, stamped with that name for a trade-mark, denotes that all decoration so marked, on whatever make of porcelain, is issued solely by this firm, who buy the white ware, and embellish it with their own designs by the help of a special staff of artists. The white china shapes kept in stock for amateur china-painters by this firm are almost endless in number and include patterns adapted for all the designs which are published in The Art Amateur.



School and Studio.

ART EDUCATION IN ENGLAND.

WE continue from last month our translation from the report of Mr. Marius Vachon, who was lately commissioned by the French Minister of Public Instruction to visit the principal European countries and report on their Schools of Art, Technical Schools and Museums:

One peculiarity of the system is that the pupils are in no sense apprentices. After going through school, the pupil in most trades is still obliged to serve an apprenticeship with his first master. The trades are even less disposed in England than in France to surrender this privilege to the national Government or the municipalities. Hence the laboratories and workshops are only used to give demonstrations of the lectures, no actual work is done in them by the pupils. To learn his trade thoroughly, even in the more artistic branches, the pupil must go through an old-fashioned apprenticeship. This is, evidently, a weak spot in the system. Still, the heads of the great manufacturing houses appear to believe in it. It leaves them more opportunity to shape their designers' work and to influence their taste. The school, they think, should teach only general principles and make the eye and hand of the pupil sure and supple. It is for them to teach him the actual practice of his art. Messrs. Templeton, of Glasgow, carpet-weavers, Bins, director of the Royal porcelain works of Worcester, and Mallet, lace manufacturer of Nottingham, are quoted as agreeing in this opinion. American manufacturers have shown themselves less afraid of such slight competition as properly managed technical schools may create. Still, Mr. Vachon has observed that few of the pupils turn out of their way to become sculptors or painters of pictures, which is a very considerable evil with us. He gives as proof a long list of names of graduates of South Kensington from 1855 to 1888, with the professions which they have chosen and the houses employing them, from which it appears that designers for pottery, tissues and jewelry are the most numerous; painters and decorators next; there are but few painters on glass and porcelain; but one bronze founder, two engravers, one designer of furniture, one lithographer, two modelers of architectural ornaments, one teacher, one sculptor, no painter of pictures. But the great number of designers without practical knowledge, indicating an immensely greater mass of workmen without knowledge of design, does not speak well for the artistic quality of their products.

Parliament votes to sustain their system a yearly subvention of £157,920, including in this grant the schools of science. It is divided according to results, and partly in the form of prizes to teachers and pupils. In June of each year the schools in connection with South Kensington send to that institution the works of their pupils during the past year. They are divided into three classes, compositions on a subject broadly designated by a central committee, compositions on a subject strictly determined, and free compositions. All are judged by the professors of South Kensington school, aided by artists of repute. According to the results of this examination, each school is allotted its share of the yearly grant. There are two juries: the first one of selection and authorized to assign the lower prizes; the second definitive and giving the higher prizes. The number of works forwarded for examination amounts to as much as 70,000.

Besides the grants to the schools, twelve gold medals are provided for the best drawing from the life, the best study after the antique, best piece of modelling after the antique, arrangement of draperies, painting of a head after nature, painting in camaieu after nature, and architectural and industrial designs. Thirty silver medals and 66 bronze medals are provided for pupils who show lower degrees of excellence in their work. The jury has the right to demand a special trial piece of any pupil before adjudging to him a gold medal. The results of these competitions have sometimes very serious effects on the provincial schools taking part in them. A series of failures to make a good record sometimes results in the complete transformation of the school, its local directors thinking it better to try new methods and new men. The jury of 1889 comprised Messrs. William Morris, Walter Crane, Poynter, Boehm, Leslie, Armstrong and other well-known artists.

The schools are encouraged to send as many works of pupils as possible outside of those which come under the terms of the competition; and the judges are required to take all into account. In this way there is little likelihood that originality will be stamped out, or too great uniformity result.

The main faults of the system in Mr. Vachon's mind are these two: The jury is too exclusively composed of artists. Practical manufacturers have too small a place upon it. As a consequence designs sometimes obtain a prize which could not be well carried out. So with certain designs for lace from the Nottingham school which had gained a gold medal, but which could not be executed. The attention necessarily given to the annual competition and to the few pupils who can figure in it injures the chances of the other pupils to obtain a fair portion of their teacher's time, and has bad effects on local industries. The latter effect is only in part overcome by the freedom granted to send on a large number of works not on the programme. These works have, of course, much less chance of winning a prize than others.

We cannot follow Mr. Vachon in his detailed account of the manner in which the yearly grant is divided among the schools, nor would it be of much interest to American readers, but we copy from him some of the arrangements in regard to individual pupils and schools. Some of the prizes correspond to the French "Prix de Voyage" and consist in payment of necessary expenses to and from London in order that the pupil may visit the national museums. Pupils who apply for and obtain this prize must send in a report of their observations. The local directors are responsible for the financial standing of their schools. If a school fails to get a good share of the national appropriation they must make up the deficiency from their own resources. Gifts from private persons and grants from municipalities make a considerable part of the resources of most of the schools. Many branches of study having a strict relation to art are taught under the head of science, such as geometry, architectural drawing, physiology and botany. The department gives special aid in case of the construction of buildings, the fitting up of libraries, laboratories and the like.

There are, in London and Birmingham especially, many institutions, not connected with South Kensington but maintained by private persons, which include the teaching of art and technical teaching among their aims. The most important of these are the People's Palace, Polytechnic Institute, and City and Guilds of London Institute, in London; and the Birmingham and Midland Institute in Birmingham. The British Isles have no less than thirty-nine museums of art and industry, of which three are national—the South Kensington, the Dublin Museum, and the Edinburgh Museum—which cost among them £61,691 per annum. On these museums, which present many particularities of management, Mr. Vachon promises another report which cannot fail to be instructive.

WASHINGTON.—The Corcoran School of Art at Washington has had an exhibition of students' work hung in the lower rooms of its Art School. Among others full of merit, Mrs. Kernon, Miss Daisy King, Miss Katherine Houck and Miss Helen Smith have good studies; while B. V. King, D. E. King,

Miss Johnson and Miss Minnegorde show clever color sketches.—The Society of Washington Artists has just been established, with E. H. Miller as president. Regular monthly meetings will be held from October to May. The first will take place in February at the galleries of Woodward and Lothrop.—Senator Stanford has purchased in a somewhat romantic way \$5000 worth of paintings from a young Californian artist, named Broglen, living in Paris. Hearing that he was in difficulties, and his nationality, Mr. Stanford hunted him up and purchased all the works he had on hand.

NORFOLK, Va.—The art students of Norfolk College have organized a Portfolio Society, with the object of "studying the different schools and knowing more thoroughly the standard literary works on art." The officers are: Miss Marie Buckner Spear, of Kentucky, President; Miss Julia Bailey, Secretary; Executive Committee: Miss Margaret Roper, Miss Mary Wiloughby Walke, and others. Art interest is growing here. In November, Professor Dwight Williams gave at the Norfolk College an exhibition of choice signed proofs by the women etchers of America, and in December a notable show of representative work by such etchers as Whistler, Seymour Haden and Meryon. In February there will be an exhibition of Virginia water-colors.

PHILADELPHIA.—The fact that the new travelling Art-Scholarship of \$800 a year is open to young men only, is held to be unjust to the women who are so conspicuous in their devotion to things artistic in this city. At the Philadelphia School of Design for women, the following were the prize-winners during the last two years: The Claghorn Medal (for best pictorial illustration), 1889—H. H. Lloyd; 1890—Sarah Macbeath; Honorary Mention—Aimée L. Tourgée; The Hartmann Scholarship (for zealous work, earnestness of purpose and devotion to the best interests of the institution), 1889—Elizabeth B. Kieffer; Honorary Mention—Emma Maxwell and Helen M. White; 1890—Mary L. H. Haines; The George W. Childs Medal (for greatest progress, and close and constant study), 1889—Anna Knox; Honorary Mention—Sarah Macbeath and Mary L. Haines; 1890—Lillian V. P. Owen; Honorary Mention—Aimée L. Tourgée, Nellie Harding and Emma Peaninan; The Ledger Medal (for best practical design), 1889—Caroline R. Fox; 1890—no prize awarded; Honorary Mention—Anna C. Sharp and Lilian Jacobs; The Weber Prize (for the best still life in oils), 1889—Mary L. Haines; 1890—Mary P. Middleton; The Ripka Prize (also for best still life in oil), 1890—Mary Smith. It is in serious contemplation to abolish these prizes, as, although invariably granted in each case to the best work; yet, of late years, the next two or three competitors have so thoroughly deserved it also, that the invidious distinction marking out the prize-winner to the exclusion of the rest is felt to be somewhat unfair.

BOSTON.—The Unity Art Club, a new society, with headquarters at 77 Boylston Street, has opened its first exhibition; its programme has a wide basis, for the subjects it admits are practically all those upon which The Art Amateur touches.—A new idea has been started here for a rapid sketching class, before which the model poses for twenty minutes only. Each Monday the members meet, with Mr. Caliga as critic, and study rapid and summary drawing in the allotted time.—The Museum of Fine Arts has been enriched by thirty Arab windows of plaster and colored glass sent home from Cairo by Professor Ware.—Mr. Breck, a pupil of Claude Monet, has exhibited fifty pictures at the St. Botolph's Club gallery with marked success; although where the disciple most resembled his master was not where he hit the popular taste.—The art students are to be congratulated on the success of their exhibition in aid of their building fund.

MR. FAGAN, in a recent lecture on wood-engraving, given at Huntington Hall, gave an interesting sketch of the growth of the art, which is supposed to have sprung up, with little reacting influence, in the East and West simultaneously. Colored prints of great antiquity, he pointed out, come from the Orient, and playing cards were printed as early as 1392 in the Western world. The first wood-cut bearing an authentic date is a representation of St. Christopher carrying the infant Jesus across the sea. This was engraved in 1423, but shows in its advanced workmanship the result of previous labors in the art. In 1457 the first book was printed, the famous Psalter of Menz, and in 1471 Verona followed with productions of a like nature, quickly succeeded by Venice. In 1442 maps were first printed, and in 1500 came chiaroscuro printing. The lecturer finished by showing several superb illustrations of Dürer and Holbein, whose thoughtful, finely executed work formed a startling contrast to the first plain cards, with their grotesque, block-like appearance. He regretted the endeavor of the modern wood-engraver to depart from the legitimate paths of wood-engraving in the endeavor to produce etched mezzotint and wash effects; but nevertheless granted the palm to American wood-engravers—a generous and fair concession on his part—for Mr. Fagan is one of the curators of the British Museum—that was received with applause.

FROM New Orleans come encouraging reports of progress in art matters. Thanks to the efforts of the artists themselves a school has been established and an exhibition held, with prospects of a permanent display.

THE NATIONAL ACADEMY OF DESIGN will receive works from March 9th to 14th for its Sixty-sixth Annual Exhibition, to open to the public on April 6th. Non-resident artists should send through a consignee in New York, either The New York Art Guild, 147 East Twenty-third Street; Louis R. Menger, 35 Dey Street; W. K. O'Brien, 83 Third Avenue; or Beers Brothers, 1264 Broadway. Only paintings in oils, by living artists, never before exhibited in New York, are eligible. No glass is allowed on oil paintings. The usual Thomas B. Clarke prize of \$300, the Julius Hallgarten prize of \$300, \$200, and \$100 and the Norman W. Dodge prize of \$300 will be awarded. Further particulars can be obtained from Mr. T. Addison Richards, Corresponding Secretary, Twenty-third Street and Fourth Avenue, New York. Entries close on March 3d.

THE SOCIETY OF AMERICAN ARTISTS will hold its Thirteenth Exhibition at 366 Fifth Avenue, opening to the public April 27th. Sending in days are April 16th, to 6 P.M., on Friday, April 17th. The Well prize of \$300 will be awarded. The address of the Secretary, Mr. William A. Coffin, is 138 West Fifty-fifth Street, New York. Entries must be made by April 14th.

NEW YORK.—The Woman's Art School of the Cooper Union reports 350 students enrolled last year.—The New York Times complains that the travelling scholarship, given by The American Architect, is inadequate for its purpose, and fails to attract students; for "an American cannot economize like a European," and a trip to Europe, like an architect's estimate for a house, always proves to cost double its original sum. Hence the critic generously demands the donors to double their gift, or offer it every alternate year only for twice the amount.—The competition instituted by The New York Sunday Press for its Home Ornamentation Prize has resulted in a number of entries, some of which have been

published. Two before us are radically opposed to every true principle of construction or design. In one the arch is treated with constructive detail, as in stonework, in the other the space is wasted on a foolish triangular plan of no beauty or ingenuity.

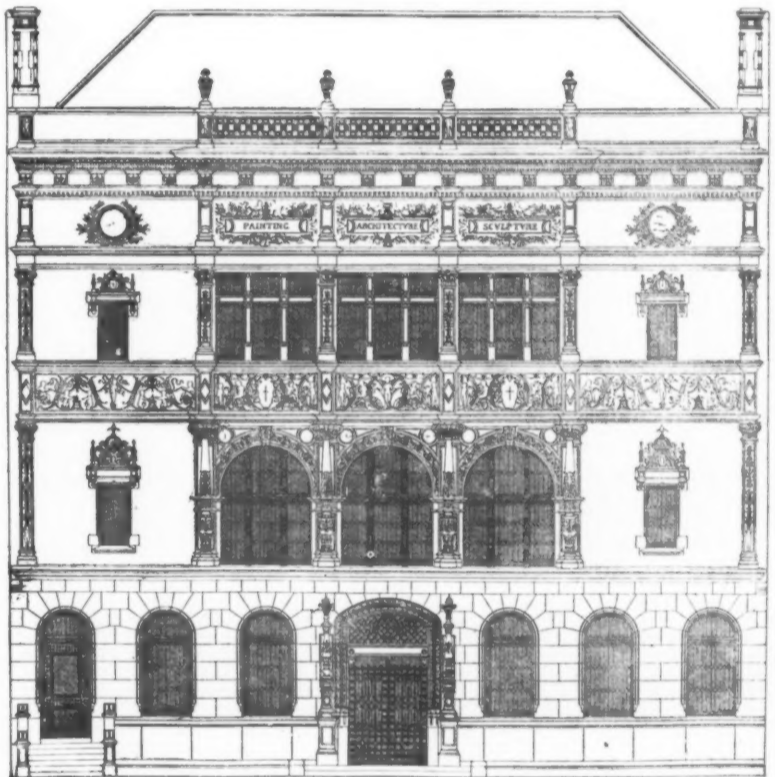
BROOKLYN.—Art is not always one of the "live" interests of Brooklyn; yet in respect of exhibitions the town nearly holds its own with its sister city for the time being. There have been two important displays of pictures at the Union League Club, one of them comprising the collection of etchings and engravings gathered by Walter S. Carter, which will remain on the walls of the club for a month or more, giving reason for the delivery of a series of lectures on the arts of line-engraving, reproductive etching and mezzotint, and original etching. Mr. Frederick Keppel, the well-known dealer, gave the first talk to as many people as could be crowded into the large hall of the club, and illustrated his remarks with abundance of prints, including rare states of Dürers, Rembrandts, and the best English, French and Italian work. He took rather a pessimistic tone as to the future of engraving, believing that photography had killed it. Mr. Carter and Mr. Howard Mansfield, of New York, will deliver the other lectures in the course. The Crescent Athletic Club had its first exhibition a few days ago, and an uncommonly good show it made. It included the charming Corot, "Ville d'Avray," that in softness of air and sunshine, in mingled force and tenderness of treatment, challenges comparison with any example by that master in this country. There were three Ricos, Venetian subjects, ablaze with light and color; as many Pokitovnos, one of them being a larger canvas than this Meissonier of landscape usually employs; two charming little things by Sanchez Perrier, one an old house in moonlight, the other an effect of mist and fog drifting over a river. A sheep picture by Carleton Wiggins, with a distant meadow framed in arching boughs, held its own against the foreign work by virtue of reality, sunshine and repose.

George Inness was represented in a glowing twilight in the pine woods of the South; a canvas of smaller size than nowadays he commonly thinks it worth while to paint, but that he finished last summer on an order for Alexander Barrie, a Brooklyn man of wealth and ambition who has recently displayed great interest in art. The picture shows the interior of a wood, with trunks rising on every side like columns of a cathedral, and the orange light of the sky dimly seen through the branches. It has the strength and liberty of this painter without excess or oddity. One of Vibert's vivid notes of scarlet—a jolly old cardinal—gave a certain decorative value to the wall it hung upon. There was a marine of goodly size by the late Harry Chase.—Wednesday Wadsworth gave his annual reception during the first week of the year at his headquarters in the St. George, and showed not far from a hundred pictures. The reception was a decided social success, and it was difficult to gain access to his rooms on the first evening. Mr. Wadsworth began to learn his art somewhat late in life, hence his work has not the certainty that an early experience would have enabled him to put into it, but he advanced greatly last year, and now begins to show not only feeling, but more truth and more vigor in color.—The Brooklyn Art Club will this year have the best display it has shown to the public. The change in the character of this club within the past two years has been more remarkable than any that has taken place in an artistic body of the sort in an equal length of time. From a small company of fogies it has become a lively and progressive party of young men who honor their art, and who have advanced far enough in it to win honor for themselves. It is no longer a Brooklyn club, in the strict acceptance of the term, for New York contributes at least half of its members, and the Brooklyn men will work the better for the stimulus of friendly rivalry that has sprung up.—M. F. H. De Haas, who is to have a sale of his work this month, has lived in this city for many years. He was one of the officers of the Art Association in the days when it had Mr. Hubbard for its president. The Art Association, by the way, is not dead nor even sleeping. The exhibition it was to have given last fall did not materialize, it is true, but a show is promised before the season is over, and a number of important lectures are to be given under the auspices of the association. The art school it has to keep going or its charter is invalidated.—The art department of the flourishing Brooklyn Institute will probably not hold an exhibition this year, but a number of instructive lectures will be given before its members during the season.

THERE was recently at the Union League Club of Brooklyn a remarkable exhibition of etchings, belonging, with scarce an exception, to Mr. Walter S. Carter, one of its members. The prints included some unique states of some of the most important plates known. Among the Rembrandts, for example, "The Dutch Hay Barn," from the collections of Pierre Marquette and the Duke of Buccleuch, is generally held to be absolutely the finest impression existing; the famous "Mill," in a brilliant first state, is almost worthy the same distinction, and with the "Three Trees" (lent by Mr. Henry S. Benedict), completed a trio of etchings that the finest collections in the world could not surpass. The nine other examples of this master were very fine, but not singularly remarkable examples. The Whistlers were also a splendid group; among the forty-six, some of the rarest and finest proofs would have alone made the show an important one. The third

impression of the "Nocturne Dance House," a very early impression of "The Embroidered Curtain," and the "Pierrot," were exquisite examples of the later manner of this distinguished etcher. The extremely fine proof of "Joe" (lent by Mr. Howard Mansfield); the very rare dry point, "Windsor Castle;" the "Furnace Nocturne," that provoked Mr. Frederick Wedmore to exclaim, "This is a marvellous piece of chiaroscuro," and the Prince of Wales to confess that "he could not understand it;" the daintiest of modern "eaux-fortes;" the "Little Sweet-shop;" "The Kitchen," and many others that are scarce in almost any state, were here in the very finest condition. Meryon's "Notre Dame," and "St. Etienne du Mont" were among half a dozen prints that did full justice to the great French etcher. Van s'Gravesande's plates, full of sunlight and atmosphere; Felix Buhot's fantastic and dainty work; Jacquemart's still-life subjects; Lalanne's delicately rendered Paris scenes; Legros' stern and massive portraits and his strikingly individual landscapes; Samuel Palmer's pastorals, with representative examples of Fortuny, Gaillard, Daubigny, Appian, Bracquemont and others, can only be indicated here. Perhaps after the Rembrandts and Whistlers the strength of the whole exhibition lay in the wonderfully fine series of Seymour Haden's work; for among the half hundred shown were the whole of his best etchings, for the greater part in impressions either unique or specially good. The "Greenwich," with the bathing figures; "The Sheere Mill Pond;" "South Marshes;" "The Agamemnon;" "The Towing Path," particularly tempt one to linger over their beauties. "By-road in Tipperary," as the only impression in existence, had a peculiar charm even among the brilliant examples surrounding it.

THE San Francisco School of Design made a good show in their December exhibition, the work of a Japanese student being especially singled out by the critics for praise.



THE FINE ARTS SOCIETY'S PROPOSED BUILDING. BY H. J. HARDENBERGH.

(SEE PAGE 77.)

AT Providence the Art Club has re-elected its old board, with two exceptions, and reports favorably on the efforts of the past year to create an "art atmosphere" in Providence. Eight exhibitions have been held, visited by 6000 people, and the finances of the club are entirely satisfactory.

AT Worcester the \$25,000 left some years ago by Mrs. L. J. Knowles for art educational purposes has been handed over to the newly formed St. Wulstan Society, of whom Senator George F. Hoar is president. The fund now amounts to \$29,000. The object of the sixteen members, to which it is limited, is toward "the cultivation of a love and taste for art in the community."

THE French atelier system is likely to be tried in London, owing to the efforts of Sir James Linton, Hubert Vos, Solomon J. Solomon, Alma Tadema, Mr. Seymour Lucas and others. A competitive sketching club, with eight monthly meetings, to be visited by Mr. Seymour Lucas, is the first step. The winner at this is to enter a studio furnished with all necessities free of cost, and to elaborate the winning sketches into a picture, under the guidance of Mr. Alma Tadema, who has promised to act thus for two years.

THE pictures of the late King-Consort of Portugal are to be sold next year. They are said to form one of the finest collections in the world, rivaling that of the late Sir Richard Wallace. Among them is the famous Holbein which hung at Whitehall during the reign of Charles II., and was taken by his widow, Catherine of Braganza, to Portugal.

THE CLUNY MUSEUM has just been enriched by the addition of the valuable and interesting collection of Hebrew art treasures of the thirteenth, fourteenth, fifteenth, sixteenth and seventeenth centuries, which owed its origin to M. Isaac Strauss, the former chef d'orchestre at the court of the Second Empire, and which was greatly admired at the Exhibition of 1878. Baroness Nathaniel de Rothschild is the donor.

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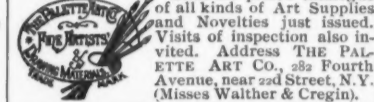
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Supplement to The Art Amateur.

Vol. 24. No. 3. February, 1891.



PLATE 898.—NEW SERIES OF MOTIVES FOR ORNAMENTAL DESIGN. No. 1. BORDERS, PANELS AND POWDERINGS.

Supplement to The Art Amateur.

Vol. 24. No. 3. February, 1891.

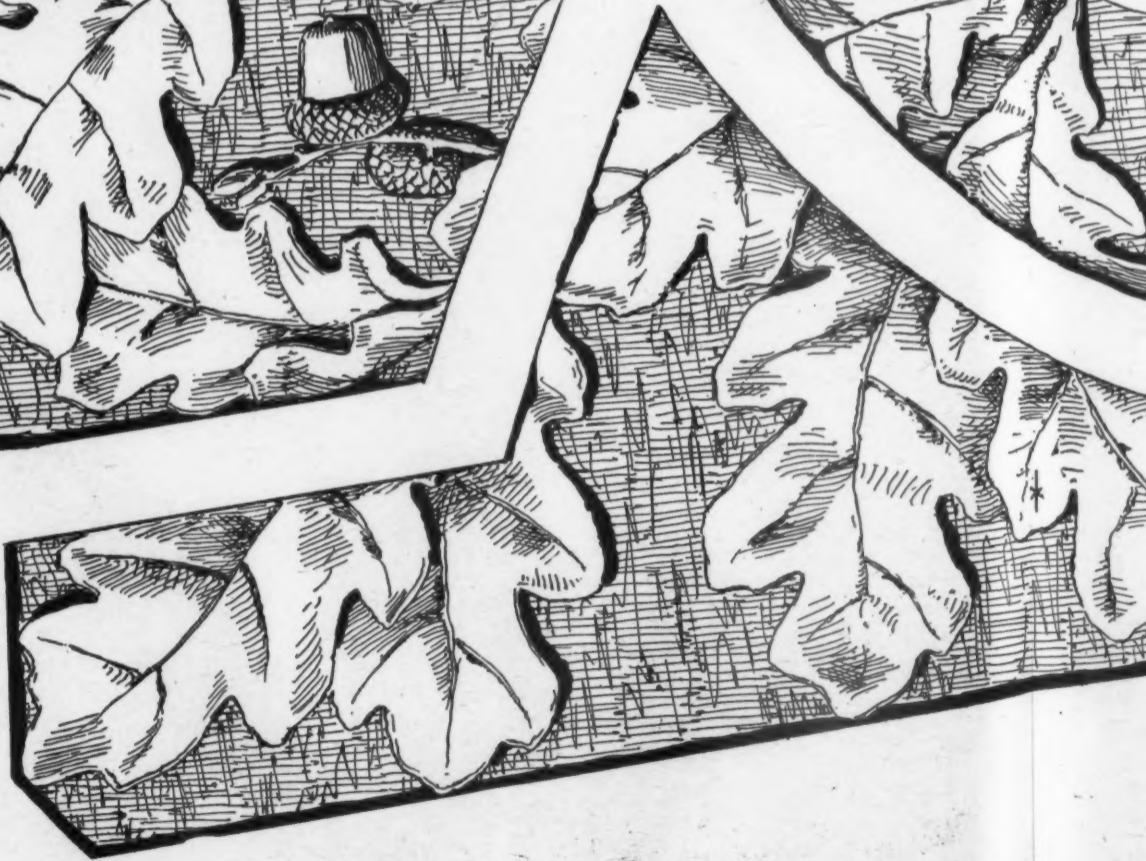
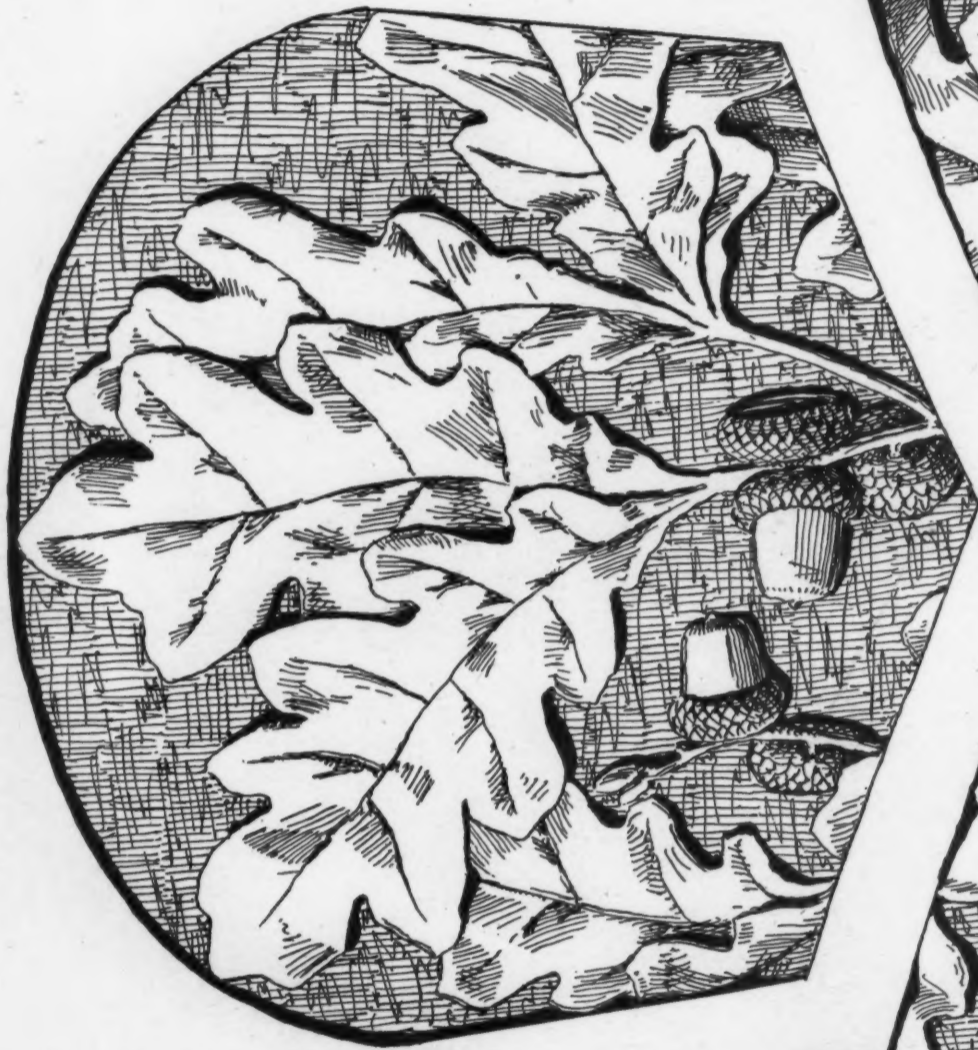




PLATE 899.—WOOD CARVING, CHAIR BACK, "OAK LEAVES AND ACORNS." (Fifth of a set of six.) By C. M. JENCKES.
 PLATE 899a.—CHICORY FLOWERS. By ALICE M. BARTHOLOMEW. (See page 82.)

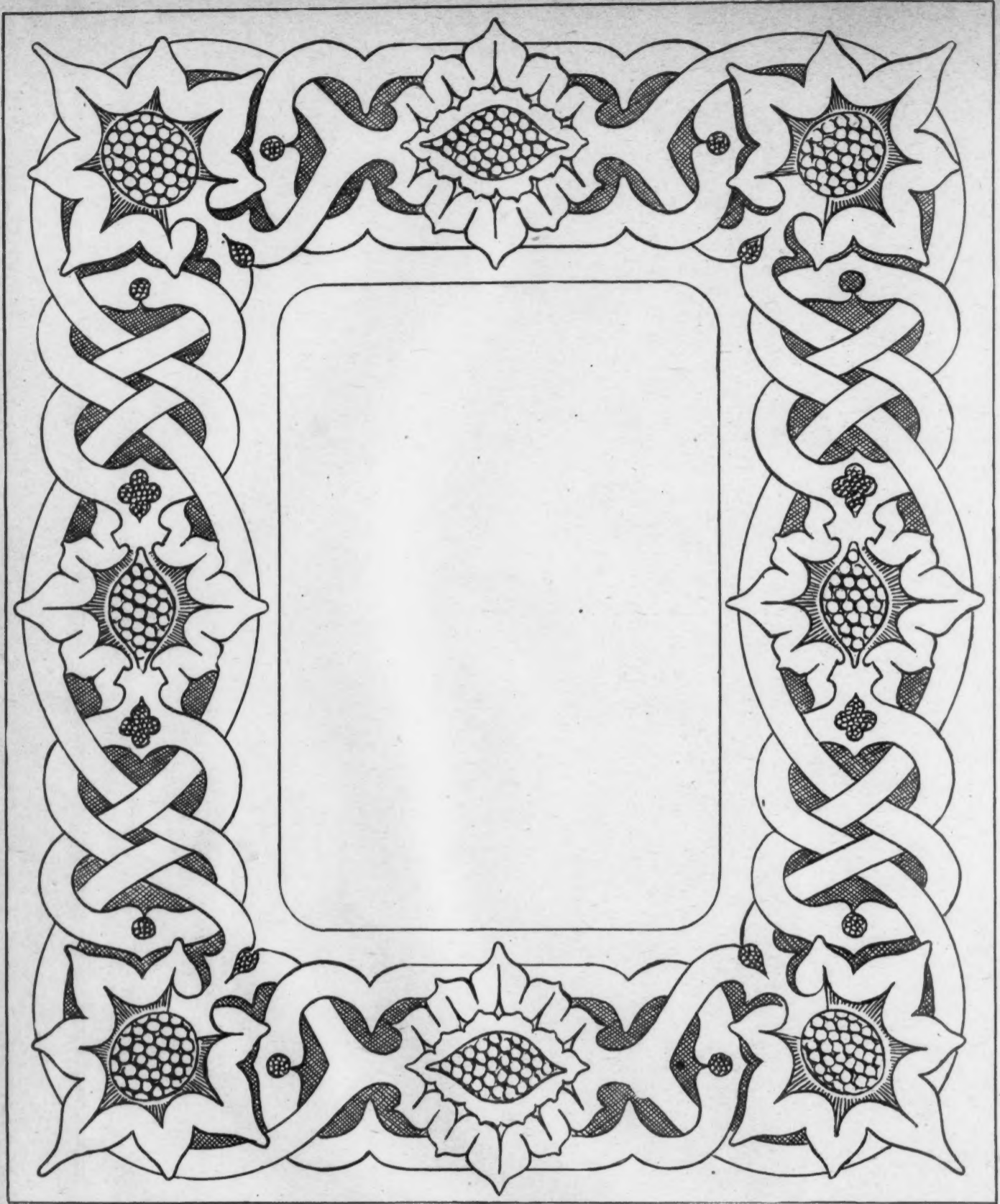


PLATE 900.—DESIGN FOR PHOTOGRAPH FRAME IN FLAT CHASED METAL. By W. E. J. GAWTHORP. (See page 82.)

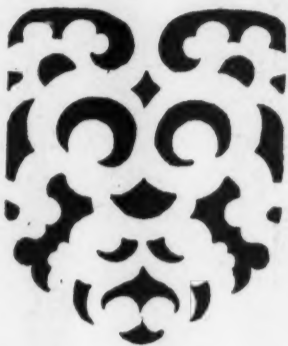


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PLATE 900a.—SCHEME FOR LARGE SCROLL FOR A MOTTO.

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Vol. 24. No. 3. February, 1897.



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PLATE 894.—DECORATIVE MOTIVE, "MORNING GLORIES," FOR EMBROIDERY OR CHINA PAINTING. (For treatment, see page 82.)



PLATE 894d.—BORDER FOR EMBROIDERY. ROYAL SCHOOL OF ART NEEDLEWORK.

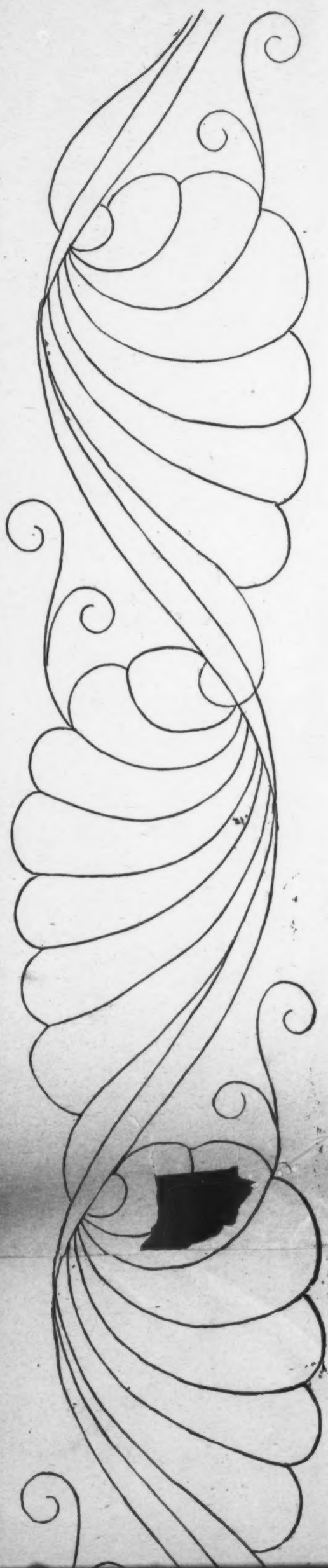




PLATE 895.—TWO OF



PLATE 895a.—BORDER DESIGN. By M. L. MAC

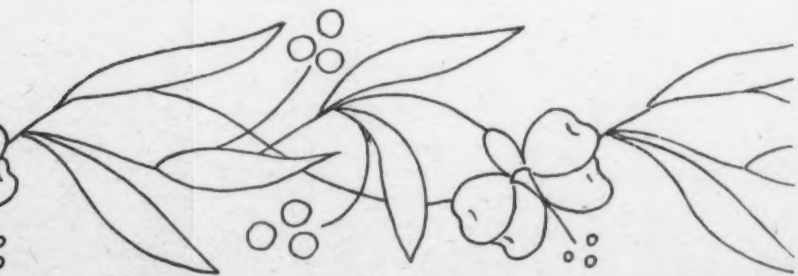


White Walnut.



Black Walnut.

895.—TWO OF THE NEW SET OF SIX NUT PLATES. By PATTY THUM.



N. By M. L. MACOMBER.



PLATE 896.—
JAPANESE DECORATION.



PLATE 896a.—FISH SERVICE, By MARION REID. "DISH AND S"



BRID. "DISH AND SAUCE-BOAT."



